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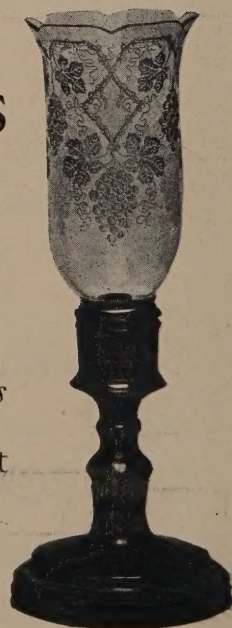
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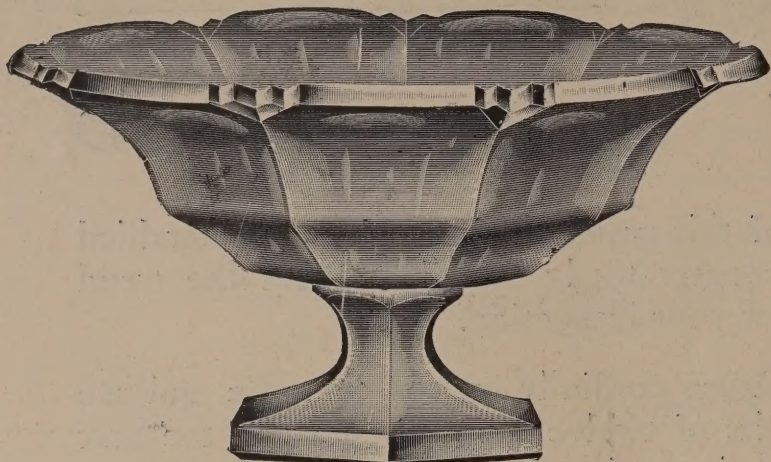
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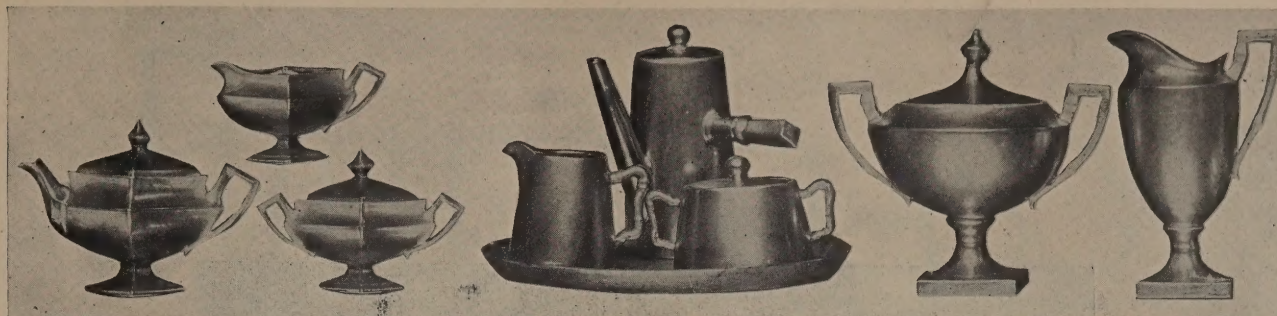
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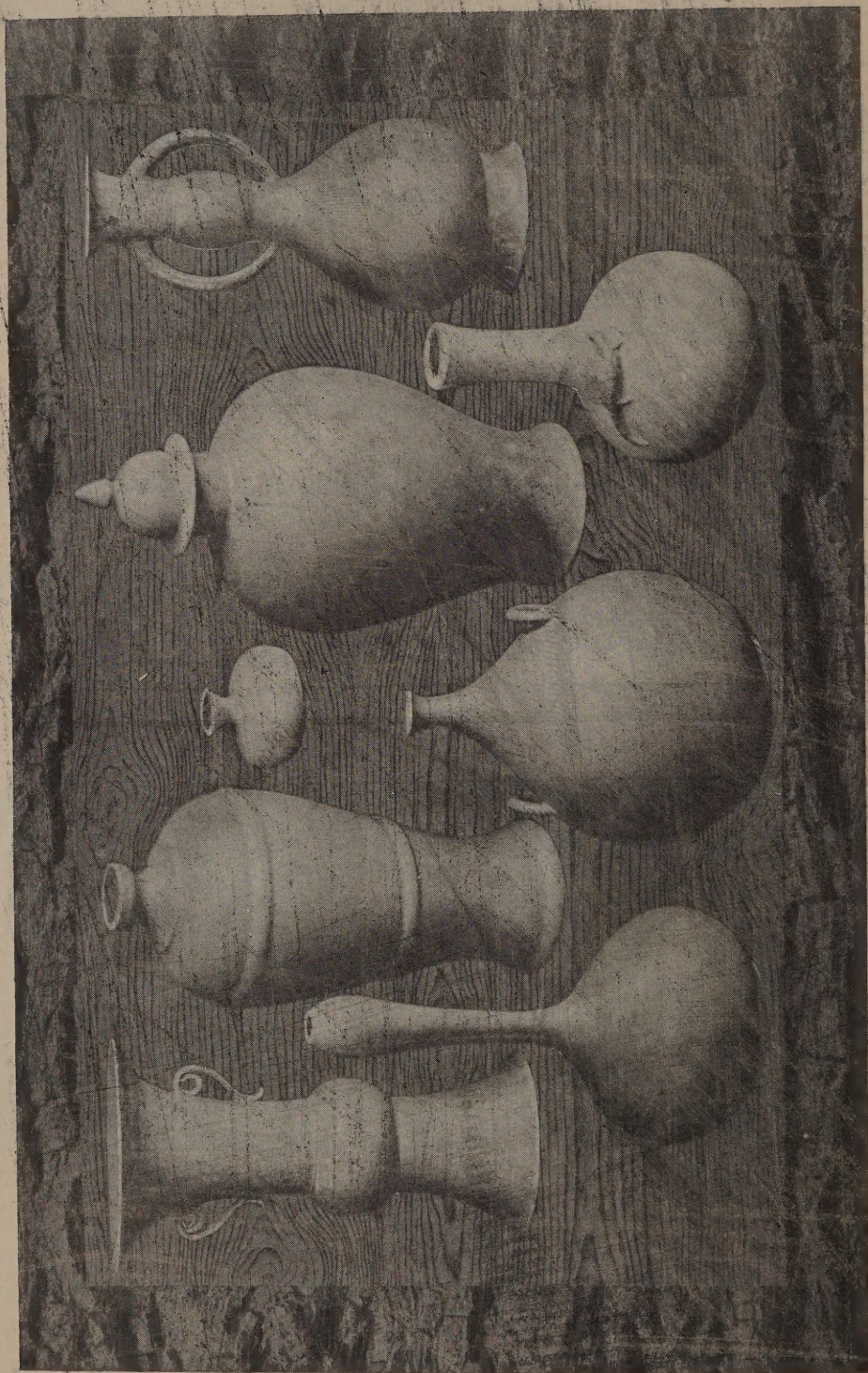
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POTTERY & GLASS

VOLUME V, No. 2.

NEW YORK, AUGUST, 1910

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THE PORCELAIN OF WORCESTER

Its History and Beauty Famous the World Over—The Pottery Now Producing Utility Ware

ANOTHER evidence of the commercialization of art is soon to be introduced to the trade by the Worcester Royal Porcelain Works in the shape of utility ware from this celebrated source. As is well known the Worcester Royal Works have for generations produced art pieces of the highest type, many of them being held to-day at fabulous prices. "Royal Worcester" as it is familiarly known has always been accepted as a ceramic product of undisputed excellence, and the pottery has always been an object of the solicitude of royalty. It flourished under imperial dictation and operated under grants and warrants of the Crown.

The Worcester porcelain works were first established in 1751 at Warmstry House by Dr. Wall. It is therefore the oldest of the famous English potteries. Worcester had neither coal, nor clay, nor skilled hands but this talented physician, who was also a clever chemist, and an accomplished artist was soon, by his skill, successful in producing one of the most beautiful soft porcelains in all Europe. Because of the vogue of oriental china at that time it was only natural that the English potters should look for inspiration to the East. This oriental influence is strongly in evidence in the early Worcester specimens as the oriental styles were copied almost exactly, with here and there such modifications as occurred to the artist. In addition to the Chinese and Japanese the wares of Dresden and Sèvres were studied and whatever style was produced was invested with enough character to make of it an unmistakable Worcester product, and it is doubtful if any English works show evidence of more loving care in their production than some of the vases and services made at Worcester between 1760 and 1775.

Dr. Wall died in 1776 but the business was carried on with spirit and success by his partners until 1783, when the whole establishment was sold to the London agent of the Company, Mr. Flight, by whose two sons it was continued until 1792. Under the Flight administration the prosperity of the works continued with unabated vigor but the style of the ware changed to the more severely elaborate character of

the early Georgian and Empire periods. Many costly services were executed for King George III, the Prince of Wales, afterward George IV and many other princes and nobles of the Court. King George III himself in 1789 visited the works and granted the manufactory his special Royal Warrant to be "Worcester Porcelain China Manufacturers to His Majesty." The establishment has since been honored with numerous appointments from the Royal Family, among them being the following:

1789.—His Majesty George III.

1807.—H. R. H. The Prince of Wales.

1808.—H. R. H. The Princess of Wales.

1814.—H. R. H. The Princess Charlotte of Wales.

1830.—H. R. H. The Duchess of Kent.

1834.—Their Royal Highnesses the Duchess of Kent and the Princess Victoria.

1883.—Her Majesty Queen Victoria.

1901.—His Majesty King Edward VII, and also a special appointment to H. M. the Emperor of Austria and the Imperial Court of Vienna.

Shortly after the purchase of the works by Mr. Flight, Humphrey Chamberlain, an important factor in the works, left and with his brother started the manufacture of china in Worcester. The Chamberlain works were quite successful in their production of ware approximating that of the Worcester Royal Works and the competition soon became keen enough to make a consolidation of interests highly desirable. This was accomplished in 1840, the business of Flight, Barr & Barr, the firm name of the Royal works, being absorbed by the Chamberlains. The company, however, was dissolved in 1848, and after several changes Mr. R. W. Binns came to Worcester in 1852 to join Mr. W. H. Kerr, and in 1862 commenced the present joint stock company.

The faithful city has become famous for another porcelain. Among the works of art displayed in the great London Exhibition of 1851, were some elegant specimens of ivory sculpture, and the soft tone of the ivory suggested a new application of porcelain. A series of experiments was accordingly undertaken



An exquisite and representative group of Royal Worcester ware

which resulted in the Worcester "ivory porcelain." This new porcelain appears to have added considerably to the reputation of the Worcester company, as many of the rich works which have from time to time issued from Worcester during the last fifty years and more of the most real excellence, are of ivory porcelain. Soft, creamy in its tone, translucent in its paste, tender in its glazes, whether bright as glass or soft as velvet, it lends itself admirably to the decorator's finest touch.

The direction of the works has ever been practical, and about this time began another new departure. The work up to that date produced at Worcester was almost exclusively services, but after the London Exhibition (1851), the field appeared to be opening for the employment of the skill of the Worcester artists in producing ornamental pieces. These works of art represent the Worcester production in a more artistic character. One can trace, also, how, from time to time, the whims and fashions have changed in this department. At one time the Chinese hexagon jar seems to have been the favorite, grounded with rich dark blue, bearing white panels filled with birds brilliantly colored and spiritedly drawn, the gilding rich and solid, after the style of Louis XV. Some, however, are adaptations from the Chinese and Japanese style, decorated with their native flowers, birds, and ornaments, while others are painted with bold groups of flowers, after the best Dresden style.

In the modern work the adaptation of the style of old Sèvres is eminently happy, and in the best taste. There are few works of Worcester porcelain more interesting than the numerous vases, tazzas, ewers, and other ornaments in Oriental, Italian, Renaissance, Cloissonné, and every conventional style, whether representing the grace of form or the manner of the decoration. The favorite design now consists of panels, in which groups of flowers are beautifully painted with rich, soft colors and mellow tones. The soft, creamy tint of ivory forms the ground, the panels being filled with decorative subjects. Another interesting production introduces the characteristics of the old Wor-

cester of 1780, being delicately painted with designs of flowers.

One cannot be surprised, however, on being told that departures are being continually made in the production of the porcelain, or in the method of treatment, and thus, stained ivory is being adapted as well as porcelain for the vases and ornaments, offering a variation to the ivory porcelain, which has been so freely copied all over the world. A great feature has been made of the ornamental porcelain, but the department connected with useful services has not been allowed to deteriorate from the high standard attained.

Earthenware has never been produced at Worcester, but besides fine porcelain there is manufactured a semi-porcelain, or vitreous ware, which is largely used in regimental messes, clubs, and hotels, on account of its durability, while during the last few years the company has purchased the old independent enterprise of Messrs. Grainger, which is being carried on as a separate establishment. History, however, exhibits the Royal Worcester Works as the proud founder of three notable porcelains in sequence—the Tonquin, the Regent, and the Ivory, at different periods of its long career, and the new venture into the field of utility ware adapted to meet the trend of the times promises another addition to the ceramic laurels of this company, as no doubt this ware in common with all Worcester products will be of the same general technical and art excellence for which the pottery is famous. Messrs. Maddock & Miller, of 53 Barclay street, New York City, are the selling agents of the company in this country. Mr. Miller of the firm in a visit to the works recently selected the kind of Royal Worcester pieces suitable for the American market and the trade is assured some unusually attractive conceptions in the near future.

Hunt Cut Glass on Exhibition

Geo. Erlich is showing the attractive line of the Hunt Cut Glass Company, of Corning, N. Y., at the Hotel Earlington in New York City.

ROYAL SÈVRES

Some Interesting Details of an Industry that has Flourished Under the Patronage of Royalty—Experimental Laboratory Where Private Manufacturers Get State Aid—Marvelous Artistic Products of the Pottery

SÈVRES, a town of about 7,300 inhabitants, situated about six miles west of Paris, on the high road leading to Versailles, and one of the most ancient villages in the environs of the metropolis, having been known to exist in 560, is celebrated principally for its great china factory, the products of which have been famous for centuries the world over, and specimens of which are to be found in every collection of porcelain or art objects. Deserters from Chantilly, says the *Jewelers' Circular-Weekly*, started in 1740, the manufacture of soft porcelain in the Chateau de Vincennes, where a commencement had already been made in 1738. Some 60,000 francs had been wasted in the experiment before Ch. Adam, in 1747, perfected a process of making vitreous porcelain, on which he secured a patent, and in 1756 the Farmers General purchased the outfit and transferred it to Sèvres. In 1759, at the solicitation of Madame Pompadour, Louis XV bought it of them, and it has since been State property, and has either contributed to the national income or been a drain on the treasury, according to the quality of its output and the success with which its affairs have been conducted.

That the fame of the establishment and the marvelous artistic success its productions have attained may be largely attributed to the pecuniary aid it received from the crown at critical stages of its development and to the famous artists who were attracted by the prestige of its royal patronage, cannot be denied. As a result of corruption in its management and the reverses to which French royalty was subjected during the stormy period of French history, the establishment fell into a sad state of disrepair, and the French government finally decided to reconstruct the entire factory.

The works at Sèvres consist of three parts—the factory proper, the storage and sales department, and the ceramic museum, each of which will be found well worthy of a separate visit. The manufacturing processes are mostly carried on on the lower floors of the different buildings. Here the material, collected from all parts of the country, after being subjected to careful chemical analysis, is prepared by grinding, washing, precipitation, mixing, etc., in a separate plant, before being brought to the factory proper, where it is "thrown," or turned on revolving wheels, or cast in moulds, to give it the first rough shape. The moulders then take it in hand, and the artistic methods of the sculptor are employed to impart to it the finished form; in other *ateliers* special artists are modeling figures, foliage, flowers, etc., that are subsequently attached to the shaped vessel, where they do not already form part of the original. Finally handles, knobs, spouts, etc., are put on. The completed form is then passed on to

another department, where it is subjected by skilled women to critical scrutiny, to determine whether it is entirely free from flaw or defect. It is then fired, and reaches the hands of the decorators, by whom it is painted, either after the artist's own ideas of a color scheme, or according to a pattern or design specially prepared for the purpose by some famous painter. The colors, which are of a mineral character, are very different, when applied, from what they will be after firing, and the selection of the proper pigments is the more difficult, especially where delicate effects are to be produced. Gold is applied in a semi-fluid state, being first dissolved in *aqua regia*. The firing is conducted in a separate department, either in the open kiln, or in a *casette*, a covered pot or crucible, which is placed in the kiln; the heat is applied from beneath, wood or coal being used for fuel. It is fired once for the colors and again for the glaze, the process being carefully watched and controlled through spy holes.

Different kinds of porcelain are made. The production of the "soft porcelain" originally produced, in which the materials were caused to combine by fusion, was abandoned on account of the bad effects exercised on the health of the work people, but it is now being revived, an improved process being employed. The hard porcelain, the hardening of which requires a high degree of heat, and the *biscuit de Sèvres*, which is the hard porcelain, unglazed, are the varieties now produced. In addition, there is a separate department for experimental purposes, where experiments in the art are made for the benefit of private manufacturers, who are aided in every respect, at Government expense, the ceramic museum and a valuable library being maintained for this purpose. The museum, occupying a separate building, contains upwards of 20,000 specimens of ancient china, many of them priceless, besides notable examples of the productions of the factory, at different stages in its career. There are in the museum collection four beautiful Sèvres groups, one from 1771 depicting the marriage of Louis XVI, another dating from 1781 showing Marie Antoinette and the Dauphin; a third, dated 1788, portraying the sacrifice of Iphigenie. Another subject is a handsome figure of Pygmalion with Galatea, likewise a product of the 18th century, by Durn.

As specially worthy of mention, reference may be made to the unique collection of vases, dishes, etc., by Bernard Palissy, the father of artistic French pottery, whose statue stands in the courtyard of the factory; numerous superb table and tea services, ranging in value from \$1,000 to \$3,000; splendid vases, trophies, figures, etc.; beautiful cartoons executed in stained glass and a profusion of paintings on porcelain, repro-

ductions of the choicest works of the great masters; a fine collection of Greek vases, presented by Louis XVI; a collection of the models for all the choice pieces turned out at the factory since its establishment; models and specimens of the porcelain and ceramic arts from the earliest days to the present time, including special collections of Oriental porcelains and the productions of the most famous factories of France, Prussia, Venice, Italy, Saxony, Netherlands, Spain, England, Austria, Bavaria, etc. A collection of specimens relating to the coloring of porcelain, glass, earthen ware, etc., and of the defects to which it is liable, will interest the expert visitor, and there is also a stove in faience, made in the form of a model of the Bastille and presented by the modeler to the National Convention, and many other articles, both ancient and modern, in which the visitor will be interested.

Although the materials employed in the production of the articles manufactured in the Sèvres factories do not differ essentially from those employed in other establishments, there is a finish about the Sevres ware, a delicacy of form, an artistic refinement in the coloring, that have always distinguished it. Even the white porcelain made here, on account of the exquisite beauty and intricate difficulty of its form, is more precious than the same goods made elsewhere. According to the period of their production the form of the articles made at Sèvres varies from a pronounced rococo to the more rectilinear patterns of Louis XVI, about 1770, finally, in accordance with the prevailing taste, following the Empire style, pure and simple. The larger pieces almost invariably appear to be too rich, somewhat too elaborate, especially the comprehensive services, in most cases ordered by the king as gifts. On the other hand, ware admirably suited for commercial purposes was produced, such as coffee and dinner services, also flower holders, small vases in sets (chimney piece ornaments), potpourris, cabarets, solitaires and tête-à-têtes (*i.e.*, breakfast services for one or two persons), also clocks, candelabra, snuff boxes, bonbonnières and numerous plaque paintings and figures.

Although Sèvres never attained, as to its forms, the pre-eminence of the representative Meissen factories, in its painting it reached a far higher effect. The fine, soft pink, the Rose Pompadour, which later became known, as the king's friendships changed, as Rose Du Barry belongs to the most famous of Sèvres colors; in addition there were English green, apple green, jonquil yellow, violet and slate blue, royal and turquoise blue, as well as various iridescent colors. The old method, once practiced in Vincennes, of heightening only the relief by coloring has long since been abandoned; it is now rather preferred to cover the article with a colored background, or at least to give it a broad colored border and to distribute medallions here and there, in which, and in the spaces left, white flowers, or figure scenes, such as pictures from the mythological world, allegorical groups, sporting cupids, bathing nymphs, shepherds and shepherdesses and other paintings, according to the prevailing taste, are introduced.

A description of several notable specimens will explain fully the characteristic style of decoration for which Sèvres ware is famous. The first shows a cup and cover, barrel shaped, painted with wreaths of flowers in one of the famous Sèvres reds and dated 1756. It also shows a sugar bowl and cream jug, porcelain "*de la Courtille*," from the 18th century. Another presents a square tray, with perforated margin, decorated with chequered diaper patterns in various colors, a product of the 18th century. With this comes a salt cellar (double) painted with flowers on a turquoise blue ground, dated 1788. All the foregoing pieces are in the South Kensington Museum, London. Another is a vase owned by the King of England, royal blue ground, with cameo portraits and painted subjects dating from the 18th century. The last consists of several saucers and a plate with characteristic decorations, all 18th century work.

At a later date, of course, medallion portraits were employed. The coloring, on the whole, displayed a substantial effect, because the colors were heightened by the white, and, as on the soft porcelain, they could not be laid on so thin and retain their living vividness—not so softly and still appear as though one with the porcelain body, as in the hard porcelain. On the plates and vessels flowers played a conspicuous part. They were frequently distributed in garlands and sprays boldly over the entire surface, but also as scattered flowers—notably, very early, in gold. This decoration was painted on like any other gold, but, after firing, was "matted" with sand and the finer drawing then produced with a graving tool. From this was developed in time a specialty of Sèvres work, the relief gold that appears in manifold, often exceedingly beautiful patterns, sometimes to excess, veiling the whole surface of the vessel.

A step further was taken when very fine plates in gold were worked in relief and attached by a colorless flux to the porcelain substance, which was still further ornamented with colored enamel beads and gold plates and rings (jeweled porcelain). This copious decoration, however, says Lehnert, sometimes leads to errors; sometimes not only the entire surface of the porcelain will be covered with gold and color, so that it will be impossible to see whether porcelain is under it or not, but efforts are made, especially in the case of large pieces put together with gilded bronze, to imitate the gilded metal so closely in the porcelain that it is impossible to determine where the gilded bronze mounting ends and the porcelain begins. That is, however, not art, but artificiality.

From the period of its greatest success the field of figure work was cultivated at the Sèvres factory. Most famous are the work of Falconet and Van Loo, also the numerous cupids and infant groups, according to designs by Boucher, most of which were modeled by Fernex, also the works of Boizot and Pajou. There were also scenes and single figures from favorite plays of those times, and finally numerous groups representing scenes from every-day life until finally, in the last quarter of the century, the

celebrities of France were perpetuated in bust and full-length figures. Of course, after the revolution, free France, the overthrow of despotism and other fine subjects were glorified. All these figures, however, with but few exceptions, were only produced in bisque. After the discovery, in 1768, of the kaolin deposit of St. Yrieux, near Limoges, the figures (since 1777) were made almost wholly from hard porcelain; the vessels, however, until 1805, were made exclusively in soft porcelain. There was always work to be done at Sèvres on royal gifts. Much of this has been preserved, especially in England. For the most part, complete services were presented to foreign potentates, also large vases to high officials, cardinals, ambassadors and other persons.

Sèvres at times has employed different marks. For a long period intertwined L's, then, under the changing circumstances of the revolution, different marks were employed, as well as the initials or other insignia of the different artists, which must be looked up in the hand-books. In the 18th century large letters, A to Z, in addition to the mark, designated the years 1753 to 1777; AA to RR, 1788 to 1795; then come several gaps and arbitrary signs until, in 1818, the two last figures denoting the year were used as an accompanying mark.

Outside of small articles for public sale, the productions of Sèvres have been comparatively of an expensive character. To-day a complete old service will cost from \$10,000 to \$12,000; a pair of vases in the Rothschild collection in London are valued at \$35,000. In 1881, in Paris, \$19,000 was paid for a service; for a cabaret, \$2,800; for a plate, with the signature of Catharine of Russia, \$1,280; for cups with medallions, from \$215 to \$950. In London the same vase, sold in 1884 for \$7,000, brought in 1900 \$11,825.

Under these circumstances imitations, of course, flourish. The French State product would have been at least twice as large as it really was to produce all that is sold under its name as genuine, and especially in the United States and in England. Numerous imitations come from the English factory at Derby. The chief source, however (and this is the humorous side of the subject), comes from Sèvres itself. The manager, Brongniart, in 1813, sold the whole of the accumulated surplus of soft porcelain stored in Sèvres to three Parisian dealers in second-hand stuff. If he was glad to get rid of it, they were much more delighted to get hold of the old stuff, for they quickly engaged painters who had worked at Sèvres, or who had familiarized themselves with the Sèvres methods, to decorate one piece after the other in old Sèvres style and mark them. This is the origin of much that we encounter in the stores, or even in higher places, as old Sèvres, and it is so deceptively like the genuine that even in the great and celebrated collections of the ceramic museum at Sèvres such a service, painted in this manner, figured for a long time as a real product of the factory.

Sèvres, in its decorations, has lately turned against its own methods. Until 1897 it remained consistently

opposed to the new art; then, however, under the technical direction of Vogt and the artistic direction of Sandier, a complete revolution took place. Supported by a large staff of excellent artists, not only admirable underglaze paintings were produced in close resemblance to nature, but they understood how to paint in underglaze colors on the glaze, and finally to apply enamel colors as thick as paste, or to fuse them in metallic cells on porcelain so that entirely new technical and color delights have been produced, which, on the extensively employed yellowish soft porcelain, look particularly well. Hard porcelain was also decorated in the same manner at Sèvres.

The great skill possessed by the French is forming and transforming motives derived from nature; the facility with which they soften out every hardness; the careful artistic finish, which solves even difficult problems such as we have considered—all these good qualities are at the command of the new work at Sèvres. Even technical tricks are benefited thereby, such as the melting of transparent enamel into the open-work soft porcelain of boxes and dishes. Remarkable as this achievement is, on account of its high cost it will always remain useless for general purposes.

An article on Sèvres would hardly be complete without a mention of M. L. Lollon and his *pâte-sur-pâte* or layer work. Although this artist has since 1871 transferred his activity to the Minton works at Stoke on Trent, it was at Sèvres that he originated this handsome style during the 60's of last century, after old Chinese models. The process consists in applying on the biscuit ware dipped in colored glaze, very fine white porcelain paste in relief in many repeated layers. After the baking, the colored ground shows through the thin places of the relief decorations, giving the whole a beautiful and lively aspect. Hence, the portions which are to appear dark are covered over in the thinnest manner and *vice-versâ*.

Big Dividend Declared

While the last business year was less profitable than the preceding one, the Tuschenreuth Porcelain Factory nevertheless paid the relatively high rate of 14 per cent for the year 1909, as compared with 18 per cent for 1908.



"Royal Vistas" ware—Meakin & Ridgway



Cloisonné vase, Avery collection, Brooklyn Museum

Strike in Rochester

Workmen employed by the Rochester Tumbler Company, Rochester, N. Y., have struck, under the promise, it is currently reported, that all other non-union glass factories are to be made union. The plant here is tied up, and an official of the company is authority for the statement that the company would never recognize the union. The strike was called just one year to the very week after the company moved there from Elwood City. It is reported that some of the men are ready to return to work under the old conditions. All members of the executive board of the glass worker's union came to the field of action at once, and a report has it that a sympathetic strike at the other plants is a possibility.

A meeting of the board of directors of the Rochester Tumbler Company was held on August 2nd, but no statement was issued. The company employed nearly six hundred people, with an average fortnightly payroll of \$10,000. All stock on hand will be shipped at the earliest opportunity. Fifty-six quarts of nitroglycerine were found, it is said, in an old cooper shop belonging to this plant, and it is generally believed to have been placed there by men who anticipated using it in blowing up the bridge of the Pittsburgh and Lake Erie Railroad at Monaca.

German Complaint About Our Manufacturers

CONSUL-GENERAL FRANK DILLINGHAM, of Coburg, Germany, forwards the following article from the Bulletin of the American Association of Commerce and Trade, of Berlin, and written by the secretary of that body: The writer when lately at the Leipzig Fair was besieged with complaints concerning the failure of American firms to deliver, and their great reluctance to acquiesce in the recommendations of their representatives to manufacture, certain lines and patterns of goods adapted to the German wants. The first complaint is one of long standing and is owing to the reluctance on the part of American firms wishing trade with Germany, and, indeed, export trade in general, to organize their export department on a scientific basis and to give up the dumping system. Until this is done the American export trade will not attain a healthy growth, but be subject to the capriciousness of heads of firms. Either a firm should take up the export trade systematically and devote a certain amount of the yearly output to such trade, or it should be dropped altogether. A Western automobile company told the writer, when at their factory, that if they felt able to devote 1,000 machines a year to the German trade they would go into it, otherwise they would keep out of it; a very honest avowal. Regarding the second complaint, there is scarcely any class of American goods, possibly with the exception of boots and shoes, which can not well undergo some alteration to suit the taste of German buyers. The Germans do this and meet with success. For instance, the Germans are used to deep glass butter dishes and will use no others. A certain American firm lately informed its representative that the shallow ones were the only ones they made. This is only one of a hundred cases where American exporters fail to respect the demands of buyers. The writer would call attention to the growing importance of the Leipzig fairs. They offer the very best opportunity for showing goods and distributing samples. Most American firms seem to regard the Leipzig fairs as a negligible quantity.

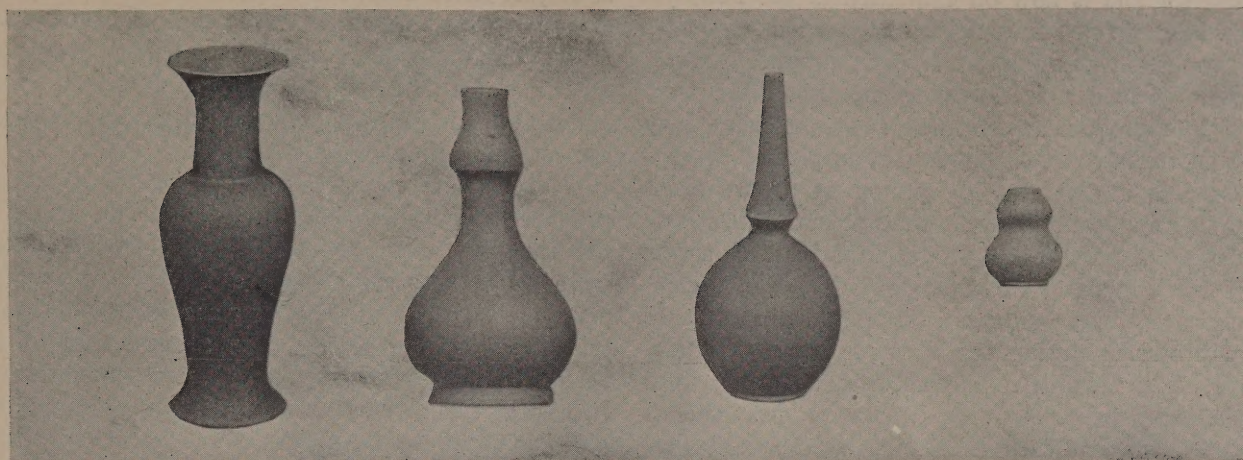
Glassware Prices Advanced Abroad

The association of Belgian and Dutch manufacturers of table glassware, comprising all the table glass manufacturers in Belgium and Holland, recently advanced prices 5 per cent on all their goods. The advance, it is stated, is due to the increased cost of materials, especially coal, which, owing to strikes, has greatly advanced in price. It is also understood that a corresponding advance of 5 per cent is being enforced by the English importers of this class of ware.

\$119 an Ounce for China

At a recent sale at Christie's, a Charles I sweetmeat dish sold at \$445, or at the rate of \$110 an ounce. A Charles II tankard brought \$445, and an Irish potato ring \$72. A pair of Chelsea vases and covers, beautifully painted, brought \$18,375.

Where to advertise is as much a problem as how



Classic shapes of ancient design in *Famille Rose*—Fulper Pottery Company.

“FAMILLE ROSE” POTTERY

Practically a Rediscovery of a Lost Art Applied by the Ancient Chinese--Wonderful Mastery of the Secrets of Color Which Have Made this Ware the Envy of Artists of all Times and Places

CHINESE ceramics must not be considered by the same standards as European or American pottery. Whether or not art traveled to China eastward from the cradle of the human race is uncertain, but as to its crystallization in China there is no doubt. The beginning of the manufacture of pottery may reasonably be traced to 2668 B. C., and is credited to the invention of Hoangti. The Chinese presented religion around hero worship. Pousa, or Pou-tai, the god of contentment, is also styled by the Chinese the potter's god. He was a one-time emperor and demanded of his workmen the production of porcelain. When it was represented to him that this was an impossibility it only served to whet the royal appetite, and to gratify the imperial whim workmen were driven by threats and blows to attempt what was thought unattainable. One of the workmen because of the cruelty gave up the struggle in despair and threw himself into the furnace. When the pottery in the furnace was removed it was found to be what the emperor desired, and the rigor from which the potters suffered was abated. They were so thankful for the relief and enthusiastic over the results that they were led to venerate his memory and in the course of time he became a hero and eventually a god.

Shapes and colors in Chinese pottery were distinctive of the rank of the possessor, and had besides a symbolic meaning. Thus, the Tsin Dynasty (A. D., 265), took blue as its imperial color; the Soui Dynasty (581-618), green; the Thang Dynasty (618-907), white; the Ming Dynasty, green; the Tai Thsing Dynasty, yellow. Colors also entered largely in the complex system of Chinese symbolism. The points of the compass and the elements were also represented as follows:

RED	BLACK	GREEN	WHITE
Fire	Water	Wood	Metal
South	North	East	West

At a very early period the Chinese attained that wonderful mastery of the secrets of color which have made of them the envy of artists of all subsequent times, and has led to the adoption of certain of their colors as universal standards of beauty and excellence. The estimation in which the Chinese hold the rarer pieces is illustrated by the fact that specimens which have found their way to Europe have been sent back to China because of the higher prices likely to be there realized for them. Ceramic red colors as produced by the ancient Chinese have been and are to-day the ceramic wonders of the world. Chinese pottery is grouped into four divisions: The Archaic, the Crysanthemo, Paeonian and the Green and the Rose. The red glazes from copper are not to be confused with the rose glaze from purple of Cassius, or gold.

The copper reds, called “ox-blood,” “sang de bœuf,” or “rouge flambe,” and by the Chinese designated as “Yaopian,” are the most commonly sought after by the ceramic chemists, with more or less successful results. The Royal Doulton factories at Staffordshire, England, have been producing “sang de bœuf” commercially. During the past year a praiseworthy and artistic assortment of this ware has been on display in a prominent New York jewelry store. The Japanese have also been extremely successful in producing “ox-blood” red, and some perfect specimens are to be seen in the Japanese stores handling art pottery in New York and elsewhere. From these attempts it will be seen that the copper red glazes of the “ox-blood” variety are being produced in modern pottery.

The rose glaze of the “famille rose,” spoken of elsewhere in this article, is a glaze that so far has baffled ceramic investigators and chemists. The royal factory at Sevres, France, produced a piece of “famille rose,” and had it on exhibition at the Philadelphia Centennial. This piece of pottery was pur-

chased for and is now on exhibition in the Pennsylvania Museum of Philadelphia. It is understood that its production was largely accidental, and that although repeated and strenuous attempts have been made to reproduce this beautiful rose coloring, they have all fallen short of the exhibition piece.

There is a diversity of opinion as to the exact period of application. Some ceramic authorities state that the rose pottery was produced as far back as the early Ming Dynasty (1368-1643, A. D.). It is commonly agreed that the finest examples now in existence were produced during the K'ang-hsi period (1662-1722). The "famille rose" comprises what may most emphatically be termed the decorative grandeur of China. The rose back decoration on the back edge of the rim of plates and saucers shines through the thin paste of porcelain with all the lustre of the pink lining of a shell. Others are borders of pink with raised white enamel. There are still others with reservations filled with exquisite paintings of buds, insects, flowers and scenes with figures. Some vases are a monochrome rose. A magnificent piece is in the Morgan collection in the Metropolitan Museum of Art, in New York City. The vase is 15½ inches high and is uniformly covered by a true rose color without any reservation or further decoration. In the Bloomfield-Moore collection in the Pennsylvania Museum there is an exquisite tall vase in "peach bloom." They prize this vase very highly at the museum, and it is prominently displayed by itself in a separate case, although in the opinion of one authority, a smaller vase, inconspicuously placed in another room, is a much finer specimen.

Japan early undertook the imitation of the choicest works of China, and those especially presenting the greatest difficulties. Only with Shonshu's assistance, however, did Japan strive seriously to closely approximate the Chinese rose. The art of manufacturing Chinese rose was lost during the change from the Ming to the Tartar Dynasty. Recent attempts to rediscover this lost art of the Chinese have been attended with indifferent success. The Fulper Pottery Company, of Flemington, N. J., however, is producing ware in the "famille rose" coloring that is generally acknowledged to be a rediscovery of the ancient art. The shapes this company is producing in the "famille rose" are modeled after the old Chinese shapes, or when possible are taken direct from the pieces themselves, when these are available. The rarity of the glaze and the necessarily heavy expense in its production will keep this rose pottery in the curiosity class. The valuations run from \$50 up. In addition to the "famille rose" this pottery, through its experimental laboratory work, has obtained some interesting additional glazes. Their "mirrored Chinese blue" has been compared with the blue on the famous Hawthorne ginger jars, and is pronounced an exact reproduction of this renowned Chinese blue, which has from time to time been poetically referred to as "blue of the sky seen between the clouds after rain," "shining as a looking glass," "appearing dripping wet

as if just taken from the water." Other old Chinese glazes in their "vase-kraft" are "clair de lune," "café au lait," and "famille verte." The modern glazes are all the modern mattes and mirrored glazes in green, yellow, blue and brown; also crystal glazes—the modern ceramic curios.

A few stoneware specimens of the "famille rose" product of the Flemington pottery are illustrated in the frontispiece of this issue. The various pieces were selected, as representative, by Mr. W. H. Fulper, the discoverer of this rare glaze. The illustration cannot, of course, convey even a suggestion of the beauty of the coloring on the different subjects. The two beakers with handles are in "ashes of rose;" the globular bottle with handles and the temple jar are in "deep rose" matte; the small flat bottle and the bottle with lizard are both in "peach bloom;" the jar with rings is in "old rose" matte, and the bottle with long tapered neck is in "true rose." Various pieces of this interesting ware have been loaned to different dealers for exhibition purposes, and are exciting much unusual interest.

Decalcomania Tariff Reduced

After litigation covering several years, importers of so-called decalcomania transfers have won a victory before the Board of United States General Appraisers when it was held that goods of this description are entitled to enter at appropriate rates under the provisions of paragraph 400 of the Tariff Act of 1897. For a long time the Government has been assessing this class of merchandise at 3 cents a pound and 20 per cent on the value of the goods, as "printed surface-coated paper." In sustaining the claims of George Borgfeldt & Co. and the Stone & Downer Co., the present protestants, the general appraiser says, in part.

"The question in issue has been several times before this board, but in these cases the record for the first time exhibits the complete and full proof of the contentions of the respective parties. In the previous cases as presented to the board there were no real protestants and there was no one present at the hearings, either as counsel or as importer, to oppose in good faith the correctness of classification complained of. The so-called trials were merely inquests, the Government only being represented, and the domestic manufacturers sought in that way and by such means to obtain decisions favorable to their interests."

Potters' Insurance

Starting July 11th, the new insurance feature of the National Brotherhood of Operative Potters, which was adopted by a recent vote of the trade, became operative. It stipulates that \$150 is to be paid the heirs of a deceased member of the trade, who, at the time of his death, is in good standing in the local of which he was an active member. In his annual report to the Brotherhood convention in Atlantic City, President Thomas J. Duffy laid special stress upon this feature, and gave due credit to local 45, of Trenton, for its creation.

THAT SHOW WINDOW OF YOURS

Why Not Employ it to the Best Possible Advantage? It is an Asset that can be Converted into one of the Most Productive Features of Your Business. Some Examples and Reasons, Pro and Con

THE attitude of some retail china and glass dealers toward their show windows is purely one of toleration. They seem to accept them as necessary evils or, at best, vehicles for the admission of light. The real purpose of the window never seems to have occurred to them, if its condition may be accepted as a guide to the proprietor's thoughts and inclinations. Take a look at some of them, particularly in the smaller cities, and even the suburbs of the larger communities. They certainly present a sad spectacle. Scattered promiscuously about the floor you will usually find a miscellaneous assortment of merchandise. Plates, cups, saucers, tureens, flat-irons, coffee mills, etc., are strewn about in an inartistic confusion that will make the systematic man cry. The display, or rather lack of it, is usually obscured by several varieties of real estate in the form of dust, which with a little cultivation might be used for agricultural purposes. In that direction, at least, the space would be more productive than as an adjunct to the store exhibition. In a misguided moment the proprietor or one of his clerks sometimes climbs into the mess and lambasts it with a feather-duster after which he retires with the air of a man who has really accomplished something.

An orderly and clean rearrangement of the things in that window would have been a violation of the boss's pet tradition that the window was no more a part of the store equipment than the ubiquitous spider who helped out in the decorative scheme by spinning a web over the bric-a-brac on the top shelf. Such a proprietor wouldn't care if a battalion of spiders so enmeshed his cash register as to put it out of business. We are proceeding on the theory that he has a cash register. If he has it is pure vanity as he can have no legitimate use for a device that symbolizes progressiveness. He is usually a musty individual with a funereal expression, and when you enter his store you look around for camp chairs and the other appointments of an undertaker's establishment, and then you are disappointed because instead of urns you see vases, and instead of caskets, glassware and housefurnishings. You are addressed in a sepulchral voice and begin to wish that you had been a better boy.

The writer had such an experience not so very long ago, right in New York City. It hurt him to observe how carelessly a certain retail merchant had arranged his window. The scribe's aesthetic scruples were offended. Soliloquized he:

"I'll investigate this matter. Evidently the man who owns that store doesn't know about the condition of that window."

He accordingly approached the proprietor and told

him that he thought the window was a little off color and that it could be vastly improved. The boss of the institution transfixed him with a fishy optic and said:

"Well, what of it?"

"Oh, nothing in particular," said the paragrapher. "It isn't as attractive as it might be, and consequently doesn't pull all the business that it ought to. I'm interested in this sort of thing and thought that perhaps you were not alive to the fact that the window was a little bit old-fashioned, if I may be permitted the criticism."

"Huh!" grunted the deceased. "Young man, I've conducted this business in the same way right here for the last 27 years and bought this house and the ones on either side of it out of the profits. My name's Smith. Everybody round here knows me and knows what I carry. People hereabouts are not so very much interested in window shows, and I'm not going to bother with a lot of fol-de-rol show-window vaudeville that costs money and time. And say, young man," here the corpse animated itself to the extent that it pursued the writer to the door as he retreated, "remember this, what was good enough for my father is good enough for me; and don't go around bothering folks with your correspondence course ideas about window trimming and show card writing."

The writer felt properly squelched and decided that it served him right as he had no business going about through commercial catacombs attempting to reanimate the dead.

The merchant in question is no myth but a reality whose brotherhood is altogether too extensive. To attempt to show them the utility of a show window display is what Shakespeare termed "a wasteful and ridiculous excess." When you point out to them the revolutions that window trimming has accomplished, when you talk of such conspicuous examples of the art as the United Cigar Stores Company and the big department stores throughout the country, to say nothing of the thousands of lesser merchants who employ this feature of their stores to the best possible advantage, you are talking parables to them. You cannot open their eyes to the big sales possibilities of a tastefully decorated window. To tell them that the window, with the assistance of a little paneling and drapery, might be transformed into a dining-room miniature, equipped with table and chairs and arranged with a dinnerware display that would attract people and stimulate a demand for the ware on the table, would most likely have no effect whatever.

They prefer the prehistoric methods of their ancestors, overlooking entirely the fact that the methods of yesterday are not those of to-day. The prestige

of no store on earth is proof against the advance of progressive competition. You and your antiquated methods will be outlawed before you know it by the hustling dealer who is employing everything modern in stock, decoration and equipment in his fight for recognition. If you are unprogressive your established reputation may, for a time, be a bulwark against the attack. However you are not invulnerable and unless you defend your institution it will succumb in time like everything else that is assaulted without defense. Your show window is the eye of your store. It should reflect as well as observe and be pretty enough to invite and inspire as its human prototype does. Like the human organ it can be evil and repulsive but unlike the latter it lies entirely within your power to make of the show window a source of attraction and profit. The experienced and successful window trimmer has reached a high degree of perfection in his art by slow plodding and practice. He can look back to his first start with a full realization of the crudeness of his tyro art. Because you cannot at first start to trim a window equal to the best is no reason for not trying to do the best you can. Small beginnings often accomplish great ends, and that is true of window trimming. If your beginnings are crude that is no reason why you should despair of success. Time and practice will cure all defects. Go to work at once and see what you can do with your window.

Recent Fires

THERE was a bad fire in July at the plant of the Duncan & Miller Glass Company, Washington, Pa. Two men were slightly injured by the firebrands. Before the flames were under control the entire lower portion of the plant was wrecked, entailing a loss of \$50,000. The factory was closed, but fires in the furnaces had not yet died out, and it is supposed woodwork became overheated and ignited. Heavy iron doors between the furnace-room and the warehouse kept the flames from spreading to the main part of the plant.

The Shortle department store, of Tipton, Ind., was damaged by fire recently to the extent of \$25,000. The blaze originated in the grocery department, presumably from mice and matches, and burned through a part of the building before it was discovered. The shoe stock was damaged by smoke and the merchandise in other departments was more or less damaged. The grocery stock of the firm usually invoiced about \$2,000, not counting the queensware, china, granite-ware and other lines incidental to this sort of department.

A spectacular, although not serious, fire occurred in Trenton, N. J., recently at the Greenwood Pottery Company's Canal Street plant, when a packing shed containing several tons of straw ignited from an unknown cause. The watchman at the plant tied down the whistle cord and this drew thousands of spectators. The firemen made good time, but when they

arrived the entire packing shed was a roaring furnace. The damage was slight.

Fire recently burned the straw sheds of the Sneath Glass Company, of Hartford City, Ind., and for a time threatened the warehouses with destruction. The origin of the blaze is not known, but it is thought to have been caused by spontaneous combustion. The corrugated iron shed, filled with about 50 tons of baled hay and straw, was totally ruined.

A recent fire on the third floor of the Fort Wayne Cut Glass Company, of Fort Wayne, Ind., resulted in a loss approximating \$300. Employees who turned in the alarm, got busy and had the flames under control when the department arrived.

The Corapolis warehouses and three other buildings connected with the Consolidated Lamp and Glass Company's plant were recently destroyed by fire. The loss is estimated at \$75,000.

Fire caused by an unexpected pressure of gas recently destroyed the three-kiln plant of the Anderson Porcelain Company, of East Liverpool, O. Noting an extremely low pressure of gas, firemen opened the valve wide. The full supply came on suddenly and the flames shot out and ignited the wooden structure. The loss is estimated at \$30,000, with \$20,000 insurance. Fifty employees are affected. The plant will probably be rebuilt.

The Anderson Porcelain Company plant, manufacturers of electric porcelain, burned out completely recently. The insurance was in the neighborhood of \$40,000, and the loss will be only nominal.

Stone Ware Firm Declares Rates on Jugs Wrongful

Complaint was made to the Interstate Commerce Commission lately by the Western Stoneware Company, of Monmouth, Ill., against the Illinois Central Railroad Company and several other carriers because of the present classification of jugware or stoneware. It is alleged that, by reason of the "wrongful" classification of this kind of freight the transportation charges, particularly between Monmouth, Ill., and Memphis, Tenn., are excessive and exorbitant—in fact, almost prohibitive. The commission is requested to adjust the classification of jugware and stoneware on a reasonable basis of freight charges.

Imports at the Port of New York

Week ending.	China.	Earthenware.	Glassware.
July 2.....	\$90,994	\$13,856	\$22,476
July 9.....	99,207	17,111	22,051
July 16.....	121,548	14,319	39,469
July 23.....	55,384	13,626	32,290
Total	\$367,133	\$58,912	\$116,286
Same period 1909.....	\$412,696	\$44,411	\$118,711

Advertise your wares where they will be seen by people interested in what you are doing.

GATHERED IN GOTHAM

A. P. DOCTOR, representing the Central Glass Works, at 66 West Broadway, is now introducing to the trade two particularly attractive designs in glassware. The "Daisy" pattern is an engraved, lead-blown ware and comes in a complete line of stemware. It may also be had in finger-bowls, plates and custards. The engraving is executed with unusual delicacy, and the shapes are neat enough to meet the demands of a very particular trade. The other pattern is in rock crystal with a cut stem, and concerns itself principally with a cut spray decoration that looks suspiciously like a blade of wheat. There is a sweeping grace about this cutting that is rather unusual, suggesting a freedom from the conventional lines usually to be observed in cut ware.

W. F. Upham, of 66 Murray Street, the energetic representative of the H. C. Fry Cut Glass Company, the Empire Cut Glass Company and J. N. Illig has on exhibition in his well-appointed showrooms a choice and comprehensive assortment of shapes and cuttings. The line is a representative one, and is being strengthened almost daily by the addition of new things that the factories are producing for the delectation of the market. Several substantial shipments are expected in the course of a very short time, and buyers are assured that the items comprising them will be among the season's revelations.

At 46 Warren Street, the home of L. Straus & Son, new cases are being opened as fast as they are received from the manufacturers. A consignment recently opened by the company was from Italy and contained a highly artistic assortment of decorative Italian marbles, mostly statuary of fine sculpture. Another disclosed to view some choice bronze figures of splendid workmanship, and which easily come under the classification of decorative art ware.

Bates & Ledden, of 65 West Broadway, are introducing to the trade a lamp that is calculated to occasion among some of the manufacturers of this article a heap of speculation. It is a cast-metal lamp with opalescent glass panels. The lamp in itself is somewhat of a novelty in so far as the pierced scroll shade and the standard are cast; but what is calculated to excite general interest is the price at which this lamp is offered to the trade. The amount, taking into consideration the height and spread of the shade and the general workmanship, is trifling, being less than \$3.00.

Already something like 15,000 of these lamps have been booked for delivery and practically no efforts have been made to secure the orders.

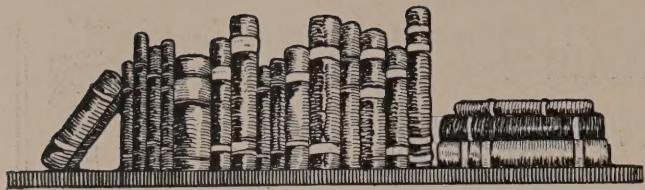
Joseph Irons, New York representative of J. Hoare & Company, of Corning, N. Y., is exhibiting at the New Grand Hotel this line in conjunction with the line of the Poole Silver Company, of Taunton, Mass., which company he also represents. The Hoare factory has acquitted itself with its customary distinction if the quality of the cut glassware on exhibition is to be accepted as final. The cuttings are exquisite and most original. In addition to this the ware is of a weight and clearness that easily stamps it, even in the eyes of the inexperienced, as something of more than passing merit. There are many brand new cuttings and shapes in addition to the old-time favorites in this popular line.

The Art China Import Company, of 32 West Twentieth Street, is just now devoting considerable attention to the vogue of the monogram and crest idea in the decoration of dinner sets. The company's famous "Platina" body is receiving some highly representative and attractive coin gold treatments, particularly incrustations of monograms, crests and other heraldic devices.

Maddock & Miller, of 53 Barclay Street, are showing some new shapes and decorations in French china recently received from abroad. One of these, a new stock dinnerware shape, called the "Louise," is a plain elliptic shape with a conventionalized floral border treatment. Many other consignments are expected from abroad in the course of the next few months, and the prediction is that they will all be on a par with the excellent assortment just received.

A complete new line of art pottery and cooking ware is to be seen at the Park Place showrooms of the S. A. Weller Pottery. It is up to the usual exacting standards of this company, and is more or less exceptional in point of shapes, body quality and decorative treatments.

B. F. Drankenfeld & Company, of 27 Park Place, are the selling agents for an ingenious device known as the "Blumbrett Metagraph." It is a practical apparatus which is used to reproduce any given shape in either larger or smaller dimensions, as may be desired.



Recent Publications

Any of our readers desiring copies of the publications reviewed in this column may obtain them by forwarding to us the publisher's price together with the necessary postage.

OLD BOW CHINA. By Egan Mew, author of the *Masterpieces of Handicraft*. 16 plates; cloth. Dodd, Mead & Company, New York City. Price \$1.00.

OLD BOW CHINA is a modest work by an extremely modest though thorough author. As set forth in the introduction, it was Mr. Mew's intention to offer some new literary departure in regard to Bow China, an intention that he was persuaded to abandon by the reflection that "any book on the subject must, at the present day, be more of a compilation than an original work." As a compilation the work is most complete. Twenty years of investigation, and the reading of every available work on the subject under treatment, are incorporated, and certainly invest the author with the right—not exercised—to represent himself as an authority whose writings should be given all the consideration such conscientious labor is entitled to.

Mr. Mew is not alone a student-investigator, but a connoisseur and collector of note. That he has the truly artistic temperament may be observed in the reverence with which he mantles his ceramic writings, and his deprecation of cash values for art pieces. Hear him. "In questions of art, and especially in the art of collecting, no doubt, the money test is vulgar and stupid." In this sordid age of commercialized art it is indeed refreshing to listen to such infrequent sentiments. As stated before the work is a thorough and interesting effort, illustrated in black and colors, and will be found to contain much heretofore unpublished data concerning this eighteenth century product of Stratford-by-Bow.

A GUIDE TO THE ENGLISH POTTERY AND PORCELAIN. Compiled by the British Museum. Oxford University Press, New York City. Price 40 cents; postage 8 cents extra.

The Trustees of the British Museum in **A GUIDE TO THE ENGLISH POTTERY AND PORCELAIN**, present what might properly be accepted as a ceramic study within limitations. It is not the least bit pretentious in its scope, that is if the scope of the museum's pottery and porcelain exhibit can be regarded as an unpretentious collection, which, of course, it is not. The work is modest in so far as it confines itself exclusively to a review of what the ceramic section of the museum contains, and specifically to the characteristic and marked specimens of domestic manufacture. The lineage of these English specimens is painstakingly traced with reference to their history and the relation to each other of the various English potteries, the avowed purpose being to illustrate the development of

the pottery art from the time of the Norman invasion to the 18th century. The work is essentially a guide with an introduction full enough to avoid constant reference to more detailed treatises on the various branches of the fictile art. To Sir August Wollaston Franks, K. C. B. is credited the present perfection of the collection, and to Mr. William Burton acknowledgment is made for his assistance in revising the proofs before publication, Mr. Burton being regarded as an authority on the subject of pottery and porcelain. There are 15 plates and 150 illustrations.

To Organize Realty Company

Holders of the bonds of the Bell Pottery Company, which recently purchased the property of the company at a sale by the receivers, are now busy organizing the Bexley Realty Company, which will take over the real estate on which the bonds were a first lien and place it on the market. The lots owned by the company are in East Columbus, near the plant of the Ralston Steel Car Company, and are well located. It is believed that when they are placed on the market they will sell rapidly, as there is quite a demand for homes in that section of the city. Indications are that bondholders will be able to dispose of the real estate at a figure which will let them out whole on the bonds and leave them the big plant of the Bell Pottery Company intact for future operations.

Potters to Exhibit

It has been finally decided that the American pottery industry will be represented in detail at the Ohio Valley Exposition which is to be held in Cincinnati August 29th, and with this end in view, secretary-treasurer Charles C. Ashbaugh, of the United States Potters' Association, has addressed a letter to all pottery manufacturers in Ohio and the Ohio Valley who are members of the association.

Recently W. Edward Wells, of the Homer Laughlin offices, went to Cincinnati to "look into" the advisability of having such an exhibit, and his report was such upon his return that it has been decided to have a large display.

Glassware Salable in Ecuador

Molded and cut glass for household use is salable in large quantities in Ecuador, says a recent Austro-Hungarian consular report. American molded glass, which is delivered at extraordinarily low prices, competes sharply with Austrian goods. Packing is, of course, a question of great importance with glassware; it must be good and cheap, and must take up as little room as possible, on account of freight. Shipment is generally made via the Straits of Magellan, and only rarely via Panama, on account of the high charges and the danger of breakage. There is a constant demand for Bohemian glassware, and this article has practically no outside competition to meet.

Advertising will pay you if you do it right.

GLIMPSSES OF GLASS HOUSES

BELLEVILLE, Ill., fifteen miles from St. Louis, is to have a pressed glass factory for the manufacture of all kinds of table glassware, with a paid-up capital stock of \$150,000. A holding company composed of members of the Belleville Commercial Club has been organized for the purpose of perfecting the arrangements for the opening of the factory. The officers are: Morrison Rauch, president; Adolph Daab, secretary, and W. A. Twenhöfel, treasurer. These, with Frank Dietz, Philip Knapp, H. F. Weingaertner, Emil Geil, J. B. Reis and Peter Fellner, constitute the board of trustees. Co-operating with them are a number of practical glass factory men. Belleville men are to subscribe for \$40,000 of the stock of the company. Men who are to be employed in the factory are also taking stock. A fact advantageous to the Belleville factory is that the nearest competing plant will be in northern Indiana. The factory is expected to be a large factor in the St. Louis market. The company will begin with a one-furnace, sixteen-shop plant, employing 250 to 300 persons.

South Vincennes, Ind.—It has been announced that the making of glass will commence at the new Diamond Flint Glass Works in South Vincennes, September 1st. The work on the buildings is being pushed rapidly forward and it will only be a short time until they will be completed. The company has seen fit to build a larger plant than was at first agreed to and have added two more pots. They are investing about \$60,000 in the plant, which when completed will be one of the best in the State. The plant will start with about 150 hands and this number will be increased as soon and as rapidly as can be.

East Liverpool, O.—Plans for the formation of a new glass company are being formulated by East Liverpool people. They propose to organize a co-operative plant, to be located at Shadyside, Ohio, a small town five miles out of Wheeling. Mr. Dankworth, a prominent Bellaire, Ohio, druggist, is said to be at the head of the new enterprise, and others interested are practical glass men of many years' experience. The plan is to employ only good, reliable men who are willing to take \$1,000 worth of stock each upon entering employment. They may subscribe for any amount of stock and work it out on a similar plan to that the United States Steel Corporation has had in force many years past. Edward Wolf, of Martins Ferry, is said to be one of the heaviest investors. The new company is to manufacture tableware.

Honesdale, Pa.—The following notice recently appeared in the local papers: "Notice is hereby given that an application will be made to the Governor of Pennsylvania on the 21st day of July, 1910, by John

E. Krantz, G. Wm. Sell and William H. Gibbs, under the act of Assembly approved April 29, 1874, entitled, 'An act to provide for the incorporation and regulation of certain corporations' and the supplements thereto, for the charter of an intended corporation, to be called the William H. Gibbs Co., Inc., the character and object of which are the manufacture of glass, glassware and supplies used in making glass, and for these purposes to have, possess and enjoy all the rights, benefits and privileges of said act and the supplements thereto. M. E. Simons, Solicitor."

Pittsburg, Pa.—At a meeting of the board of directors of the United States Glass Company, held recently, William M. Anderson was elected a director in place of H. D. W. English, resigned. Mr. Anderson is well known in the glass trade. He was formerly connected with the old O'Hara Glass works, and in 1900 he succeeded his father, Captain Joseph A. Anderson, as general manufacturing manager of the United States Glass Company, which position he has since filled with credit to himself and profit to the stockholders. Mr. English was the third oldest member of the board in point of service.

Hancock, N. Y.—As a result of the unfavorable report of a committee sent to Honesdale to interview the members of the firm of Herbeck & Demer, manufacturers of cut glass, with the expectation of getting them to locate in Hancock, a Board of Trade has been organized by a number of representative business men of the town, the purpose of which is to promote the business interests and welfare of the village. An effort is to be made to organize a stock company and have a cut glass industry in control of local men. The board elected the following officers: Thomas Keery, president; Hugh McGranaghan, vice-president; H. W. Wagner, secretary; W. H. Wheelock, treasurer.

Bellaire, O.—At a meeting of the directors of the Imperial Glass Company a dividend of 1 per cent. was declared, and in addition a special \$35 note dividend on each share of stock, the stock value being \$100. The company during its past fiscal year has declared a 6 per cent. dividend, and, in addition, the note dividend. The note dividend is a cash note on each share and is negotiable, bearing 6 per cent. interest annually, and being redeemable by the company at any time. With this kind of a dividend the stockholder can either turn same into cash or allow it to be used by the company and draw the 6 per cent. interest.

Boonville, Ind.—The docket of the Warrick Circuit Court for October was greatly replenished when twenty-seven lawsuits were received by the clerk from the Vanderburg County Court on a change of venue.

These cases are all damage suits in which a number of the stockholders of the Evansville Glass Company are plaintiffs, and Alexander Hutchinson and others, who were directors of the company, are defendants.

Niles, O.—The first brick stack over the pots in the plant of the Fostoria Glass & Speciality Company was recently completed. Work on the second stack was rapidly pushed to completion, and by August 1 the plant was in operation. The buildings are of the most substantial workmanship, and will be equal to any that have ever been built in the city.

Moundsville, W. Va.—The Moundsville factory of the Fostoria Glass Company is undergoing alterations which include the enlargement and removal of the blacksmith shop.

Oklahoma City, Okla.—The Commercial Club has secured location of glass plant by an Independence (Kan.) firm of which R. M. Patterson is manager.

Grafton, W. Va.—The news has been received of the intended sale of the Empress Glass Company, at Grafton, early in September. The sale has been ordered through the courts by the trustees of the mortgage or deed of trust issued by the company December 22, 1905. The plant is to be offered for sale at the courthouse at auction, and will go to the highest bidder. Included in the sale will be all real estate, chattels, machinery and franchises.

Energy, N. D.—A glass factory is soon to be erected at the new town of Energy.

When we become wiser, we will probably see that bodily health, moral health and business health are but different phases of the same thing.

Molten Glass on a Rampage

Fifty-four tons of molten glass flowing in a steady stream from a tank in the Buck Glass Co.'s plant, Baltimore, Md., to the cellar of the building recently kept a half-dozen firemen pouring three streams of water on the lava-like liquid for nearly two hours. The damage to the building was slight, the structure being almost entirely of cement and iron. Annually, at the end of the work season, when the plant shuts down for July and August the molten glass is run from the tank. A hole was drilled through one of the bricks to emit a small stream, but the force of the liquid forced the brick out and the glass dropped into the cellar in a big flow. Two lines of hose which the glass company usually presses into service to cool the molten substance proved of little value, and the fire department was appealed to. Dropping in a large stream through a shoot from the cement floor above, the molten glass flowed about the cellar, covering an area of 50 square feet. The steam generated by the contact of water made the work of extinguishment difficult.

England's Glass Bottle Combine

Consul Benjamin F. Chase, of Leeds, describes the present status of the glass-bottle industry in England and the continued efforts to complete the trust:

In 1907 a combination of many of the leading glass-bottle makers of the United Kingdom was formed for the alleged purpose of safe-guarding British interests and regulating the trade. This combine purchased the British patents of the Owen automatic machine from an American syndicate for \$973,300, with a further expenditure of \$146,000 in testing its utility. Thirteen firms, with factories in London, Newport, Wakefield, Hunslet, Castleford, Thornhill, Lees, Knottingley, and other places, many being in Yorkshire, declined to join this combine and operate independently. These latter concerns were able to continue business by having customers who believed that if all went into a combine prices would go up, because the combine has an agreement with Continental makers by which they are not to sell in the United Kingdom at a price lower than agreed. Some time ago, at a meeting of the combine and the independent makers, the latter offered to join in a selling-price agreement but not in the purchase of the machine, but would not agree to declare the output for the previous six months, and not to extend the works to exceed that output for 10 years, nor to the condition that no maker should sell to another not a member of the combine.

Later the Glass Blowers' Union held a meeting at Leeds, and it was represented to them that unless these thirteen firms joined the combine and withdrew their competition the price of bottles, and consequently wages, would have to be reduced. The union then decided to force the independents into the combine, and for that purpose gave notice that unless the agreement were signed they would quit work, which they did at the expiration of the time fixed. Some of the independents agreed to the conditions and joined the combine and their laborers returned to work. Some still refuse, and the strike continues against them. This is possibly the first time a labor union has declared a strike to force the employer to join a combine which proposes to control a trade and create a monopoly by agreement and otherwise.

There are about 230 heads of families among the glass workers of Leeds who work an average of five days of 9¼ hours, or 46¼ hours per week. The bottle makers or finishers on this time receive 36s. (\$8.76) per week; blowers, 34s. (\$8.27); and gatherers, 29s. (\$7.05).

C. M. Dillman on the Road

C. M. Dillman, representing the Keystone Cut Glass Company, United Cut Glass Company, W. Skinner & Son and the Bonita Art Company, recently left on an extended tour through the states of New York, New Jersey, Pennsylvania and all the New England states, in the interests of the various companies with which he is associated. The lines represented are all well known, and Mr. Dillman expects to book some orders of a substantial size while away.

PENCILINGS OF POTTERIES

TRENTON, N. J.—One of the largest contracts for pottery awarded by the United States Government recently went to the Cook Pottery Company. It is for \$10,000 worth of tableware, which will be turned out by the Prospect Hill plant of the company. The contract was secured by the concern of which Charles Howell Cook is the head, in competition with many other potteries throughout the country. The Cook Company was not the lowest bidder, but secured the contract on the strength of the ware to be supplied, which is the company's famous white hotel ware.

Colchester, Ill.—New steel rails are being unloaded for the tramway to be constructed by the Buckeye Pottery Company to the clay mine on the Myers' place west of town. The track will run through the Ben Myers and Lee Hunt farms, a distance of three-fourths of a mile, from the mine to the Q track at a point about five hundred feet west of the Western Stoneware tramway, where a tippie will be constructed by the Buckeye Company. Charley Myers operates the mine. The tramway is proving to be a popular way of conveying clay from mine to railroad. The small cars are drawn on steel rails by horses, and this method of transportation is economical and can be used at all seasons, regardless of the weather. The big potteries are using more and more Colchester clay, and the supply being inexhaustible, are making permanent improvements in their mining property.

East Palestine, O.—An interesting announcement was made recently to the effect that the Middletown Pipe Line Company of this place is preparing to build a six-inch pipe line from the new Archer and Negley gas fields, in the middle part of Columbiana County, O., to East Liverpool, O., a distance of about 15 miles, to supply the large potteries there with gas. It means the potteries will receive an abundant supply through this line, distributed in East Liverpool by the Newell Gas Company, which is exclusively a distributing company. Contracts for the pipe are to be awarded shortly, it is said, to manufacturers in Pittsburg.

Abingdon, Ill.—At a special meeting of the board of directors of the Abingdon Sanitary Manufacturing Company of this city, it was voted to adopt a system of oil burners to be used in the kilns and boilers of the factory. This move was necessitated by the trouble which the pottery has been having with the fuel proposition, as they have been obliged

to close down several times since April 1st on account of the impossibility of obtaining coal. Another feature which was influential in bringing about the change was the fact that Illinois coal could not be used for firing the glost kilns, on account of the large per cent of sulphur contained therein, the fumes of which destroyed some of the chemicals used in the glaze, this difficulty causing the company to buy West Virginia coal at a prohibitive freight rate.

Cincinnati, O.—Efforts are being made to have the Rookwood Pottery place a working model in the Ohio Valley Exposition. The Rookwood Pottery has a reputation for never producing duplicates, every piece of art ware produced by it is original. If this display is made it will show how the various pieces are fashioned, and arrangements most likely will be made whereby prospective purchasers may inscribe their autographs on such pieces as they select, and have them decorated, glazed and produced later on.

Akron, O.—The final dividend of the Akron China Company, amounting to four-tenths of one per cent was ordered paid in the bankruptcy court recently. This company went into bankruptcy in July, 1908, with liabilities of \$404,000, and assets consisting of the plant and contents in East Akron. The plant was ordered sold, and the total dividends paid to creditors were less than six per cent. This company was at one time one of the most flourishing in Akron, and went under because of its affiliation with a Chicago company that went to the wall.

Wheeling, W. Va.—The Wheeling Tile Company will soon be ready for operation at the old pottery plant on Thirty-first Street, which is being rapidly put into condition by a large force of workmen. Some time ago several carloads of machinery were installed by the Patterson Machine Company, of East Liverpool, Ohio. The well drilled in the rear of the plant proved a good one. The water from this source will be used throughout the factory, where it is estimated several hundred people will be given employment when the plant is in full operation.

Seattle, Wash.—Giving work to more than 400 skilled workmen and utilizing rich clay beds in the state of Washington, a twelve-kiln, high-potential, modern electrical porcelain plant will be built in Seattle, according to an announcement made by J. E. Standley, on the receipt of a letter from T. F. Anderson, of East Liverpool, O., that he had succeeded in interesting Eastern capital in the project. The

letter says that the site will be purchased in September and machinery assembled then.

Roseville, O.—The Nelson McCoy Sanitary & Stone Ware Company has broken ground for its buildings. This is the company recently organized by J. W. McCoy of the J. W. McCoy Pottery Company, of Roseville, Ohio, and his son, Nelson. Capital stock paid up \$50,000.00. The goods it is proposed to manufacture consist of a full line of jugs, jars, churns, milk vessels, together with a large variety of stoneware specialties. The buildings are modern and suited in all respects to manufacture in a very economical way.

Carey, O.—S. Bish, of Findlay, O., is busy organizing a porcelain factory in Carey. Within ten days after the project had been submitted to the citizens of that town the whole of the \$50,000 capital stock had been subscribed for. The building, which it is proposed to erect, will cost between \$15,000 and \$20,000, occupying 230 by 150 feet, will be constructed of cement and brick.

Columbus, O.—Bondholders of the Bell Pottery Company held a meeting recently to discuss plans for disposing of the property purchased from the receivers. A report has been heard that this plant was to be dismantled, and converted into a canning factory, but there has been no confirmation of this. The plant was at one time the best in the West, but was never operated for any length of time.

Richmond, Cal.—Among the manufacturing concerns which have recently been established in Richmond is the Pacific Porcelain Ware Company. The company represents an investment of \$200,000, and will employ about 100 people.

Roodhouse, Ill.—After a long idleness the Roodhouse Pottery was again put into operation recently. It is planned to manufacture on a larger scale than at any time in the history of the company.

Williamstown, W. Va.—The Marietta Rustic Company has started business in a new one-kiln plant here erected by Zanesville parties, who are manufacturing a new line of porch, fireplace and yard clay specialties. The firm started operations early in July, and the pressing shop is working full.

Sebring, O.—An additional kiln is being built at the plant of the Gem Clay Forming Company here.

Evansville, Ind.—The Sanitary Pottery Company is planning the erection of an addition that will cost \$200,000. The new plant will manufacture bathroom equipment.

In business, as in life, he gets the most out of it who gives the most to it—the dividends are based on the investment.

Trade Opening in Siam for American Potteries

The art of making pottery, says Vice-Consul-General, Carl C. Hansen, of Bangkok, was introduced into Siam from China in the eleventh century, and the original kilns were located near the ancient city of Swankhalok, and here the work of turning out what is known as Swankhalok ware apparently continued until the city was destroyed during the Burmese invasions of 1765-66. Specimens of the original Swankhalok ware are now very rare and are highly prized by the Siamese themselves, many of whom, including the King, princes, and nobles, are ardent collectors of old china, and some very beautiful pieces of Swankhalok and other china are found in their collections.

The Swankhalok pottery, as now found, consists of monochromes in the shape of bowls, vases, jars and cups, and are of the cracker type of the fish-spawn or truite patterns, the colors being creamy white, fallow or celadon. Pancaranga vases, decorated with the opened lotus flower, showing five different brilliant hues, are also found, and in the ancient temples of the Buddha in old Swankhalok may be seen terminals of lamp-posts and pillars and figures of animals made of this ware. This pottery is regarded by many natives as possessing occult qualities; medicine contained in it is regarded as more effective than when held in ordinary vessels, etc.

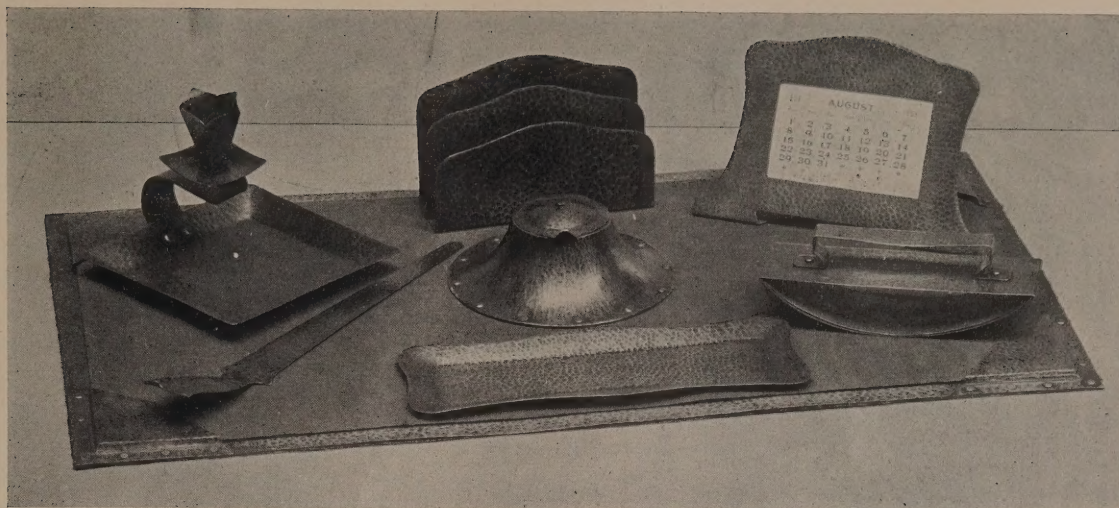
Only coarse pottery is now made in Siam, and of that only a limited quantity, so that quite a large supply of all kinds is yearly required from abroad. The total value of the imports of china and earthenware for the fiscal year ended March 31, 1909, amounted to \$332,618, as against \$320,812 for the previous year, an increase of \$11,806. The bulk of the coarse earthen and chinaware came from Singapore, Hongkong, and China, which together supplied a total of \$303,205 worth, while the finer ware came from the United Kingdom, Germany and Japan to the value of \$26,639. During the year nothing was supplied by the United States, but for the previous year the amount was \$336.

Kingston, Canada, Prefers Our Goods

Consul Felix S. S. Johnson suggests that commercial travelers visiting Watertown, N. Y., should make the trip of 47 miles over to Kingston, Canada. The few hours spent in this way would enable them to place their goods in that active lake port. The consul adds that Canadian merchants prefer to buy American rather than foreign goods. Times are prosperous and the crop prospects promising. The consul adds that he is willing at all times to co-operate with American manufacturers, or their representatives, in extending their trade in the Kingston district and expresses the hope that American manufacturers will not overlook such an opportunity.

Every article in your stock is calling to you, "I dare you to sell me." Will you take the dare?

After all is over, the worst thing they can possibly say about you is, "You died with nothing done."



A novelty desk-set in hammered brass—Turchin Company, Inc.

ART BRASS WARE PRODUCTS

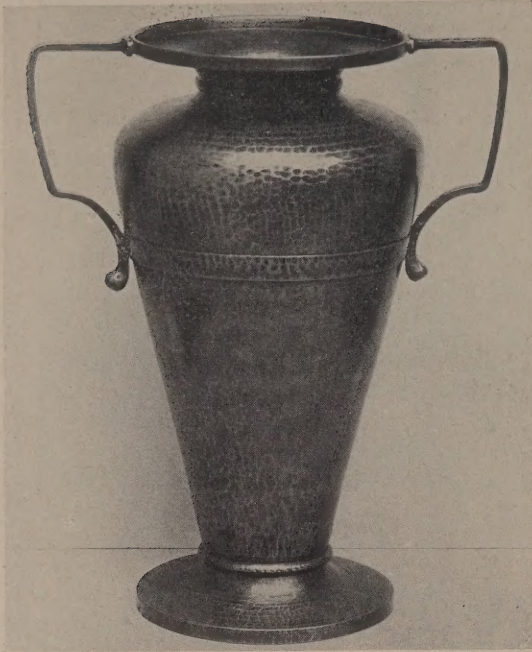
American Manufacturers Fast Coming to the Front in the Production of Ware Artistically and Intrinsically Superior to that Made Abroad—Foreign Craftsmen Attracted by the Industry

IT was not so many years ago that the opinion prevailed even in this country, to say nothing of the usual below-par estimate of the Europeans, that a really and truly art brass ware product was beyond the artistic possibilities of the American manufacturer or the American craftsman. The manufacture of brass ware was then an embryo art struggling in competition with the century-old developments in art and craftsmanship of the Old World. It did not seek to emulate but to originate and looked for inspiration to the mechanical developments and natural resources of the country. Unlike Europe and the Orient it had no antiquarian art to influence it, or copy with modifications. Brass working is centuries old. The alloy of two parts of copper to one of zinc was known to the ancients and made by them long before they had the remotest knowledge of the metal zinc as such. It is not among the metallic substances mentioned by Homer, but it was well known to Strabo who describes the mode of manufacturing it from the zinkiferous (calamin) ore and calls the alloy *orichalc*. In medieval archaeology we find mention of a funeral monument consisting of a rectangular plate of brass, usually of large size, incised with an effigy, coats of arms, inscriptions, and frequently accessory ornaments. Such brasses are sometimes splendidly enameled. In some examples the designs are executed in relief, much like the repousse of to-day, or in relief in combination with engraving. On the whole, they showed even in that remote period an advanced knowledge of the art of working and decorating brass. It was therefore only natural that succeeding ages and generations should be influenced unconsciously, and otherwise, by the art of an earlier age.

In this country an effort was being made to produce a truly representative ware, one that would reflect American art (if such a thing could then be said

to have existed), methods and workmanship. Primarily the methods were those employed abroad, but as the art developed new methods were introduced that soon mildly revolutionized things and attracted the attention of European manufacturers and workmen, with the result that many of the latter migrated to America mingling their native talent and art with the influences at work in this country. The result was a ware equal to if not superior to the choicest offerings of the other side. It is safe to say that Russia has always excelled in the working of this metal and has evolved pieces of a utilitarian and ornamental character that are without a peer. Perhaps it would be better to say that the latter-day Russians, that is the Russians of the last century occupy this eminence in the realm of brass, for previous to that they were easily outclassed by the artisans of the East, particularly the Egyptians and the Arabians.

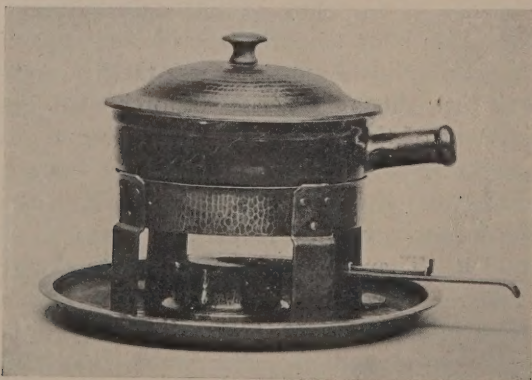
Then as now, with their characteristic tenacity of purpose, the Russians of the laboring class who found the autocratic rule of the Czars a millstone about their necks came to this country, when the opportunities for the exercise of their talents were made known to them by those who had preceded. To this may be attributed the presence of so many of this nationality in this pursuit. This is particularly true of New York City. The "Ghetto" houses most of these thrifty foreigners and their little shops are veritable storehouses of artistic specimens of the work. It is interesting to observe the manner in which they cut out their brass blank to the size and shape of the article to be fashioned hammer it with a wooden mallet into shape, then beat and weld it. They hammer the seam into almost one piece and then again the entire surface is once more industriously beaten with the mallet. Handles and feet are then rivited on, after which the article is polished by a brush which is steeped into pumice



Ornamental vase—Turchin Company, Inc.

powder and rapidly revolved over the surface. Finally the article is lacquered to prevent tarnishing, after which it is ready for the market.

This of course is only one phase of the manufacturing process, and an individual and diminutive one at that. The industry has developed under the impetus of progressive manufacturers into one of great magnitude, and there are to-day big establishments throughout the country devoting their energies exclusively to the manufacture of this ware. Every month offers new productions and each succeeding effort seems to rival its predecessors in beauty of execution and the quality of its workmanship. Just now the manufacturers, big and little, are devoting their efforts to the manufacture of artistic wares for the big fall demand that has already set in. The call is for art brass goods of a better quality than has been in demand for some time, and the manufacturers are working strenuously to incorporate the art and quality necessary to sustain this demand for high grade ware to the exclusion of the inferior stuff that has flooded the popular market for a number of years. Already efforts along this line have met with success, and the manufacturers feel hopeful about the future.



Unique brass chafing-dish—Turchin Company, Inc.

The Fall Outlook

With the approach of the fall season there is a noticeable revival of activity in quarters that have for the last few months felt the touch of apathy and indolence because of the between-seasons stagnation. All industries are beginning to sit up and take notice of the handwriting on the wall that plainly bespeaks for the approaching season something of industrial as well as commercial promise. Manufacturers throughout the country, with few exceptions, report that the orders in hand and promised are somewhat in excess of what they have been for a long time, and that there is a sufficiency of work though an insufficiency of labor in some directions. Some of the potteries and glass manufactories have been affected in this regard, to a small extent, by the scarcity of minor help.

As to the import trade it may safely be stated on the authority of several representative importers that it is rapidly beginning to assume proportions of a respectable size, and in the opinions of those who express themselves thus optimistically a healthy fall business will continue in the wake of what has already set in. The sales from the few samples submitted to buyers during the past month were considerably in excess of the sales for the same period in previous years. From some of the energetic traveling men on the road orders of a substantial size have been received. Last year at this time there was an abundance of speculation in the trade as to just what Congress would do to the tariff and consequently the importers as well as the domestic manufacturers were figuratively up in the air. It is true that the maximum tariff rate had already been decided on and was to become operative on March 31st of this year. Nevertheless there was apprehension felt lest by some hocus-focus on the part of the administration at Washington reductions or advances would be introduced into the schedule. For this reason orders were then placed for delivery before that date.

The feeling in the wholesale district is in pleasant contrast this year to what it was last year. The excursions arranged for by the Merchants Association of New York in co-operation with the Central Passenger and Trunk Line Associations, the details of which were printed in the last issue of Pottery and Glass, have also had a pronounced effect in stimulating trade in the "District." Many out-of-town merchants have availed themselves of the opportunity to secure reduced-rate transportation from the various points embraced in the Associations' system of railroads, and are buying liberally in the New York market, and incidentally enjoying themselves among the various attractions New York and the surrounding beaches have to offer. With the arrival, in increasing volume, from now on, of the samples from abroad and the constantly returning streams of people from mountain and seashore, something quite pronounced is looked forward to by the manufacturers, wholesalers and retailers. Everything at least is regarded as promising and the fall season should prove a good one.

Casting Vitreous Clays

THAT a new agency in the production of sanitary earthenware, which will have a tendency to compete with the methods now in vogue, has made its advent is evidenced by the report of Vice-president Frank H. Hutchins to the trade at the convention held recently in Atlantic City, in which he calls attention to the casting process by which vitreous clay is now being cast in molds in some of the potteries here in competition with the more expensive form of "pressing," which is performed by hand.

This process has been in use in Europe in recent years, where it was inspected recently by several Trenton manufacturers, with the result that at least one pottery in Trenton is now using the process to some extent and is having additions to the plant erected with the view of increasing the output in this line. Heretofore the clay used in the process was of an inferior quality, but recently vitreous clay has been used as the outcome of improvements in the process, with the result that the work, to the uninitiated, appears to as great advantage as the more expensive process. The claim is made, however, that the work turned out is of an inferior grade when put in competition with hand-pressed ware.

Vice-president Hutchins called the attention of the National Brotherhood to the matter in a forcible manner. He said:

"While this has not as yet reached that stage where it is a menace to the present process of pressing ware, it is steadily increasing, and it is an undisputed fact that a number of articles can be made quite successfully by this process. These articles represent a large percentage of the ware that is being pressed in the potteries at the present time, and, notwithstanding our claim that the pressed ware is superior to casted ware, this casted ware is put on the market at a figure that the manufacturers of pressed ware are unable to meet, consequently the casted ware has the preference among some buyers.

"In view of this it is only reasonable to suppose that if the manufacturers of casted ware, through experiments, succeed in overcoming some of their present difficulties in the line of manufacturing ware by the casting process, they will become an important factor in the business and through competition compel firms that are now having their ware pressed to have recourse to casting at least a part of their ware."

New Seger Cones.

According to *Bruhn's Fachblatt*, the new model of Seger Cone presents material advantages over that formerly in use; among these being reduced susceptibility to the influence of fire gases, and increased reliability in processes of melting, etc. With a view of distinguishing results obtained with the old model from those of the new model, German experts now add an "a" in designating the latter. Thus S. K. 5 would mean the old cone, while the term S. K. 5a would imply the new model.

Openwork Porcelain Ware

A German patent has been granted to Herr Carl Schumann, of Arzberg, Bavaria, for appliances to produce open work porcelain or kindred ware, consisting of a stamp and mold corresponding with the design to be produced. It has hitherto been customary to use for openwork effects in plates, fruit baskets, etc., stamping appliances extending over only a quarter or some like portion of the circumference. This method involved the repeated application of the stamp, with the result that the necessary hand operations led to irregularity between the various parts of the design. This difficulty is obviated in the patent referred to by the stamp being in circular form, with movable parts.

The stamping mold, which receives the article to be dealt with, has openwork corresponding with the stamp. The article, in soft clay, is placed on the stamping mold, and the stamp allowed to descend. Among other points of advantage in the above-named process, is the fact that the outer edge of the article is completed at the same time, a subsequent operation for that purpose being thus rendered unnecessary.

Glass and Pottery in the Orient

The Austro-Hungarian Consulate at Constantinople reports that the glass works erected a few months ago by Syrian glass blowers at Halidjeogin, on the Golden Horn, has been remodelled, and is now producing a considerable quantity of ordinary hollow glassware which, in common with the lines produced by the glass works at Pacha-Bagtsche, on the Bosphorus, is enjoying an increasing sale both locally and in the provinces. A drop in the imports of hollow glassware has consequently taken place, Belgium, Austria, Germany and France being the losers. Cut glass is supplied by Belgium and France as heretofore. Window glass is supplied by Belgium and France; so far Austria has been losing orders owing to the boycott of Austrian goods. Glass beads and glass jewelry are a very important import article; Austria used to be the chief source of supply, but Italy has now succeeded in getting half the trade. Small quantities are also beginning to come in from Germany. An Austrian consul, writing from Salonica, states that the importation of glass and glassware is improving, and a better price is being obtained. The local brewery here requires about 250,000 empty bottles per annum; about half of these are supplied by a Bohemian firm, whilst the remainder comes from a German glass works. France also supplies about 6,000 demijohns, surrounded with basket work, in the course of the year. Chinaware, such as coffee cups, tea cups, plates, table services, salad bowls, ash dishes, Turkish goblets, and the like are obtained from France, well packed in cases. Austria also supplies small quantities of toilet and table services. Crockery ware, including plates, saucers, dishes, jugs, washing basins, do a good trade which is shared by Holland and England, the small balance left being of German, French, Belgian and Italian origin.

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WITH WHICH IS COMBINED

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Premium Ware

ASIDE from the activity in the potteries all over the country now engaged in the production of ware for the fall trade, there is little to record in the pottery situation that is of topical interest. West Virginia is turning its attention to the production of sanitary ware in larger volume than for some time and promises some important developments along these lines before long. In East Liverpool and surrounding sections the manufacture of ware for the legitimate retailer's stock is getting comparatively little attention. The premium houses are practically monopolizing the output of some of the potteries, while those whose capacity and inclinations exclude them from competition for this class of business are producing, in conservative volume, ware for domestic use.

The premium house people with their orders for carload lots of dinnerware and individual pieces, and demands for rock-bottom prices have produced a peculiar and unsatisfactory state of affairs in the pottery industry. An order for five or twenty-five carloads is not to be regarded with indifference at any time and during the dull seasons is accepted as a windfall, irrespective of the fact that competition for the order has shaded the profit to a figure that is anything but a fair return on the time, labor and equipment involved in filling it.

The quantity in which the premium houses and newspapers are disposing of this stuff is big enough to have a decidedly demoralizing effect, artistically as well as financially, on the trade. The premium craze is at its height in this country and certainly affects all classes of merchants, duplicates of whose wares may

be obtained in exchange for coupons. This is particularly true of the retail china and glass dealer as the premium habit is largely practiced by the women, who, when redeeming their coupons, invariably select some article for home use or decoration. It is stated with some authority that fifty per cent of these selections are confined to pottery and glass and represent a choice born of necessity. It is therefore safe to say that the article being really needed would eventually have been included in the item of household expenses and bought of a dealer in this class of goods. Furthermore, no doubt, something of a better quality and relatively higher cost would have been obtained and thus the dealer, wholesaler and manufacturer would have profited, and the demand for better ware stimulated.

The cry is frequently heard that the business is no longer as profitable as it used to be and not a few are at a loss for a satisfactory explanation of the slump, preferring to attribute it to higher wages and the increased cost of raw material. While these items are also to be taken into account they are offset to a great extent by the reflection that manufacturers could obtain much better prices if they devoted the bulk of their time to the production of ware for the legitimate retail trade, where a higher quality is demanded. Where a bona fide sale is involved the buyer expects to pay a fair price and get good value in return, but in the premium transactions the "something-for-nothing idea" prevails and showy stuff is palmed off, the idea is to make the value look as big as possible, whereas intrinsically, it is a poor return for the energy expended in accumulating the necessary coupons to obtain it. Coupons are never given away; their redeeming value is invariably included in the cost of the merchandise they accompany, a fact which retailers generally will do well to impress upon their trade.

Foreign ware in big quantities is finding its way into the establishments of the American retailers. If there is any doubt about this it is only necessary to consult the import statistics for a number of successive months to obtain confirmation. The reason for this is that the American consumer is demanding a high-grade ware that the domestic manufacturers are not producing in volume enough to meet the demand. These same manufacturers are fully capable of turning out a product that will compare favorably with, many qualities of the foreign ware and, further, are fully protected in their industry by a fairly protective tariff. They enjoy all sorts of natural and commercial advantages, and an established market for high-class products. It is for them to supply this demand and incidentally reap the harvest. The retailer will be only too glad to participate in the resulting profits and can be depended upon to do his share in exploiting the sale of merchandise for which there is a well founded and steadily growing demand.

Keramos vs. Mars

THE National Guard has been rebuked. In convention assembled the National Brotherhood of Operative Potters of the United States and Canada

filed a declaration against the Militia of the United States, which in substance condemns this arm of the national defence as a corporation subsidized instrument of destruction, and consequently a menace to the interests of the Brotherhood. This attitude is in consonance with that of other labor organizations which have from time to time industriously resolutely against the militia. There is no mistaking their hostility. The burden of their woes is an unalterable and equally unaccountable opposition to this body. They seem to feel hurt because they cannot legislate it out of existence, but find consolation in the reflection that none of their members, at least, can join it and avoid the pleasant prospect of being summarily chucked out of the union. No action is to be taken against the men who already are members of this malicious military foe of the workingman. These are as stupid as they are patriotic.

What legitimate opposition can be urged against an auxiliary body of volunteers, schooled in the devices of battle other than that it is a "big national expense," "false in spirit," and "contrary to the much advocated doctrine of universal peace"? The citizen who behaves himself is not afraid of the police officer. He seldom concerns himself about the police either individually or collectively. The policeman to him is a genial sort of chap representing the orderly regulation of life, and prepared to crack an occasional skull when some evil-minded individual undertakes to upset the established order of things. The militia which is no more nor less than a titanic cop causes the average citizen very little worry. Why should the Brotherhood of Operative Potters get excited about it and enjoin its members from enlisting in a purely patriotic and very necessary cause, or otherwise operate against a body, which, viewed in its worst light, is nothing more than a necessary evil?

The militia is as ready to protect, at any time, the corporeal body of the individual potter as it is to protect any corporate, capitalistic or monopolistic body. That it has from time to time overreached itself in suppressing disorder is acknowledged and regretted. That its victims were often of the laboring class is no more a reflection on the lawlessness of the laborer than it is evidence of the cussedness of the militia. Where a disregard for law and order exists it is up to the properly constituted authorities to compel obedience to the statutes, and it is seldom that extreme measures are resorted to even when occasion calls for them. The action of any civic body in opposition to a reserve organization that is part of the military personnel of almost every country cannot but reflect on that body and seriously impugn the motives of those responsible.

The councils of the operative potters have at all times been dignified and clear-headed. The potter's craft calls for intellectual as well as manual skill. They are, therefore, workmen of a high order of intelligence, which makes their action against the National Guard hard to explain and harder to condone.

Cleaning Up

THE salutary example of the retailer jewelers in periodically weeding out their stocks might be followed with profit by merchants in other lines of business as well. The jeweler's method when he has an assortment of merchandise that he regards as out-of-date is to call in the services of any one of the many professional auctioneers that abound in the trade and proceeds with the disposal at auction of this accumulation of undesirable items. While we do not exactly sanction this particular procedure because of the misinterpretations that are likely to be associated with the auctioneer's flag—insolvency, fire and what not—we nevertheless regard the principle as a highly commendable one, indicating as it does a desire to have the stock refreshed by the introduction of the latest offering. The retail crockery and glass dealers throughout the country have practically the same end-season accumulations confronting them, and are oftentimes at a loss to know just how to proceed in getting rid of this ware, without making some sort of a financial sacrifice. Here the example of the department stores throughout the country who semi-annually or oftener make a clean sweep of their stocks in various departments by advertising them as bargain sales, should recommend itself to the smaller dealers.

Bargain hunters are always on the alert for just such opportunities to pick up different articles of utility and decoration, and are consequently quick to respond to the announcement that regular goods are to be had at a figure lower than what had previously been obtained. No merchant should scruple to resort to such a measure, even though it does mean a loss of profit; a loss of profit does not necessarily mean an actual financial loss, or represent a price lower than what was originally paid for the merchandise, but simply suggests that there is a reduction in the profit that would have been made had the ware been sold in season and under normal trade conditions. Even through such a procedure profits approximating those that obtain in the ordinary transaction of business are sometimes made. There is certainly no reason at any time for not obtaining a price beyond the purchase price and one at that which represents a legitimate and businesslike profit. In a bargain sale this can be accomplished as well as at any other time though in smaller volume.

This matter of profit however under these circumstances is one of minor importance and seldom influences the really progressive merchant. The all-important thing is to get rid of the shopworn and dead stock and incidentally make room for and obtain the necessary funds wherewith to purchase seasonable offerings. The fact alone that you are conducting a sale that will enable you to do this will stamp you as of the right commercial timber and materially enhance the opinion of you entertained by others.

Surely it is worth while to have lived in the great day when honesty has at least come to be recognized as a part of the scientific law of self-preservation.

GLASS MANUFACTURERS MEET

Representatives of the Flint and Lime Glass Trade Gather at Annual Convention in Atlantic City—Much Time and Attention to Reading of General Appraiser Sharretts's Decisions.

THE American Association of Flint and Lime Glass Manufacturers held its thirty-fourth annual convention at Atlantic City, on Monday, July 18th, at Heinz Ocean Pier. At half-past two President Daniel C. Ripley mounted the rostrum and, rapping for order, announced that the meeting was in progress. He then introduced the Hon. Thaddeus S. Sharretts, of the United States Board of General Appraisers, as the speaker of the meeting. Mr. Sharretts, who had a lot to do in the revision of the tariff, waded right into the subject, after first expressing his pleasure in appearing before the association and individually meeting the various members present.

In his discussion of the tariff Mr. Sharretts said that because of the litigation that would undoubtedly come before him for adjustment in the future he would refrain from giving any interpretation of paragraph 98 of the present tariff Act. Continuing he said that Mr. Ripley had quoted him as having much to do with the framing of the tariff and he believed that he had; in fact, Senator Oliver, leader of the opposition, had remarked that "whatever Sharretts said went into the tariff." He was proud and glad that he had been able to do what he had done to conserve the interests of the American manufacturer, and complimented the committee of manufacturers headed by Mr. Ripley for the way they had handled their case before the Congressional Committee, who had the glass schedule in charge. This committee had put its case clearly and concisely and then went away, while on the other hand, the plate glass men had stayed and urged their claims until they not only angered the Democrats on that committee, but had wearied the low tariff Republicans, with the result that they obtained less than they would had they left the committee alone.

Mr. Sharretts, citing a few instances to show how the old tariff worked against the manufacturers, read two decisions to show the matter clearly and explained how various combinations of cut and pressed glass could be manipulated to give the imported ware the low rate under the old law, whereas the goods must now pay the highest duty when the cut parts constitute the principal cost of the ware. The first case cited had to do with blown glass jugs; the decisions, in part, follow:

"The merchandise here in question is blown glass jugs designed to contain gin. To the neck of each jug a ground stopper is affixed by a ribbon, said stopper being molded and not cut or ground to an extent greater than sufficient to cause it to fit the jug. The face of each jug bears a shield above and beneath

which is a lettered ribbon and the shield is also lettered and contains a bust picture of a man in ancient garb; the entire design having been etched by a sand-blast. Under the tariff Act of 1897 the court in passing upon bottles and other glassware, engraved, cut, painted, printed, etc., said in the case of Thomas B. Hemstead (129 Fed. Rep. 1007): 'The reagent bottles at most should have been charged with duty under paragraph 99 as plain glass bottles and not under paragraph 100 as ornamented or decorated. The lettering upon the bottles is for utility and not for ornament. That the lettering is so well done as to improve the appearance of the bottles seems to me to be of no importance.' Again in the Koscherak case, reported (in 98 Fed. Rep. 596), Judge Lacombe, in writing the opinion for the Circuit Court of Appeals, said: 'The cutting, engraving, etching, etc., which will bring a glass bottle within the terms of paragraph 100 must be substantial and sufficient to amount to an ornament of decoration.'

"It is clear that, although the Act of 1897 by judicial interpretation, provided a 40 per cent ad valorem rate of duty on containers identical with those now in dispute, the language of paragraph 98 of the tariff Act of 1909 is so comprehensive that all articles of every description composed wholly or in chief value of glass, cut, engraved, painted, colored, stained, silvered, gilded, etched, sand blasted, frosted or printed in any manner, no matter whether the application of any of the processes aforesaid was made for purposes of utility or for ornamentation or decoration are dutiable at 60 per cent ad valorem. We therefore hold that the articles were properly classified by the collector, whose decision in assessing duty thereon at 60 per cent ad valorem under paragraph 98 of the present tariff Act is affirmed, the protest claiming the same to be dutiable as plain bottles at 40 per cent ad valorem or as manufactures of glass at 45 per cent ad valorem being overruled."

The other decision quoted was a Thermos bottle case. In overruling a protest filed by the Janos Vacuum Bottle Co., the Board of United States General Appraisers decided that articles of blown glass in an unfinished condition intended for use in the manufacture of Thermos bottles are not dutiable as manufactures of glass or in part of metal under paragraph 109 or 199 of the Act of 1909, nor as bottles under paragraph 97, but are dutiable at the rate of 60 per cent under paragraph 99 as articles composed wholly or in chief value of glass blown. Appraiser Sharretts, in his decision for the board, says that the goods in question are not finished articles, and are in the nature of materials intended by a further pro-

cess of manufacture to be made into double walled bottles.

"They have, however, undergone a considerable process of manufacture to be made into double-walled bottles," continues the decision, "and are articles composed wholly or in chief value of blown glass. It is doubtful if they would have been dutiable under paragraph 100 of the tariff Act of 1897, as 'blown glassware,' but the language of the present Act with regard to blown glass articles is unrestricted and includes 'all articles of every description composed wholly or in chief value of glass blown.' We accordingly hold the goods in question were properly assessed under paragraph 98 of the present Act and affirm the collector's decision, the protest being overruled."

These two cases, Mr. Sharretts averred involved the principal points of contention covering every range of goods. Continuing he said that many provisions of the Tariff Act of 1897 were nullified by decisions of the court, and in the light of these there was little protection even at 60 per cent duty. He wished to be understood as not speaking disparagingly of the court, but regretfully that the provisions were not explicit in many instances. The innocent words "or otherwise decorated" nullified the object of clause 112 and admitted merchandise at 45 per cent which should have paid 60 per cent. In closing he assured the members that in all cases coming before him decisions would be rendered strictly according to the mandates of Congress.

The meeting then went into executive session and after routine proceedings elected the following new members: Hazel-Atlas Glass Co., Canton Glass Co., Rochester Tumbler Co., Lancaster Glass Co., McKee Glass Co. and Indiana Glass Co.

The following officers were elected for the ensuing year: President, Daniel C. Ripley, Pittsburg, Pa.; vice-presidents, Marshall W. Gleason, Brooklyn, N. Y., and Arthur G. Bennett, Cambridge, O.; treasurer, Thos. Evans, Pittsburg, Pa.; board of directors, Daniel C. Ripley, Thos. Evans, W. T. Gillender, H. McAfee, Marshall W. Gleason, Arthur G. Bennett, H. D. Murray, actuary.

Those present included: Daniel C. Ripley, Ripley & Co., Inc.; Thomas Evans, Macbeth-Evans Co.; J. A. Knox, U. S. Glass Co.; W. M. Anderson, U. S. Glass Co.; Arthur J. Bennett, Cambridge Glass Co.; Wm. F. Dorflinger, C. Dorflinger & Sons; W. T. Gillender, Gillender & Sons; A. B. Paxton, Hazel-Atlas Glass Co.; A. H. Patterson, Phoenix Glass Co.; H. McAfee, Consolidated Lamp & Glass Co.; Chas. M. Dillon, Gleason-Tiebout Glass Co.; Jas. P. Gill, Gill & Co.; E. J. S. Van Houten, Williamsburg Glass Co.; J. L. Holton, Gill Bros. Co.; E. P. Ebberts, Phoenix Glass Co.; C. N. Briscoe, Union Stopper Co.; Chas. Brox, Brox & Ryall; Geo. F. Wehr, Phoenix Glass Co.; Julian de Cordova, Union Glass Co.; T. W. McCreery, Phoenix Glass Co.; J. F. O'Gorman, of The Pottery, Glass and Brass Salesman; Geo. M. Jaques, of The Crockery and Glass Journal, and E. J. Huott.

Deaths

HENRY THOMPSON, a member of the firm of the Crescent Cut Glass Company, 38 Crawford Street, Newark, N. J., died recently at his home in Arlington, N. J. His death was due to Bright's disease. Mr. Thompson was forced to give up active business two weeks previous to his death by a paralytic stroke, from which he was unable to rally owing to his other ailments. He was born in England fifty-seven years ago and came to the United States twenty-eight years ago, the family moving to Arlington nine years ago. Beside his wife, Mr. Thompson is survived by three sons and a daughter. Funeral services were conducted in the Thompson home.

FRANK S. WILLIAMS, assistant treasurer and secretary of the Jones, McDuffee & Stratton Co., died July 28th at the Charlesgate Hospital, Boston, Mass., following an operation for appendicitis. The suddenness of his death came as a shock to the entire trade, as he was at the warerooms the Wednesday previous. Mr. Williams was born in Roxbury, Mass., July 17th, 1850, and received his education in the Roxbury public schools. In 1866 he entered the employ of Otis Norcross & Company, as a clerk, becoming a partner with Jones, McDuffee & Stratton February 1st, 1884. Mr. Williams was assistant-treasurer as well as secretary and director of the company at the time of his death. His forty-four years' service in the establishment was an unbroken record of honorable endeavor. He was a member of St. John's Lodge, F. & A. M. Mr. Williams, whose home was at 15 Schuyler street, Roxbury, is survived by his widow and a son.

William H. Townsend, an examiner in the Appraiser's Stores, died suddenly the latter part of July. Mr. Townsend was in the service since 1883 and had always been looked upon as an ideal official, one who could always be relied upon and whose record was perfect. His many friends in the Appraiser's Stores feel keenly his loss, and he will be greatly missed in the department.

William Moulds, aged sixty-six, president and general manager of Monongah Glass Company, died July 21st at his home in Fairmont, W. Va. He was a native of Ireland, coming to the United States in his early youth. Mr. Moulds and family went to Fairmont from Pittsburg, where he was located for some time as a stockholder and manager of the Rochester Tumbler Company, of Rochester, Pa. Mr. Moulds leaves his wife and two daughters, Mrs. Jessie Hirst and Mrs. Mary Shannenberger.

After a lingering illness, **Henry H. Fink** died Thursday, July 28th, at his home, Ridgewood, N. J. Mr. Fink was born in New York City in 1849, and after leaving school, entered the employ of Chas. Ahrenfeldt on August 3, 1865, where he remained for twenty-five years, or until his death, which is very much regretted throughout the trade.

Michael Malone, a well-known potter of East Liverpool, died July 15th, of heart disease.

RETAIL TRADE NOTES

EDWARD Schuster & Company, of Milwaukee, Wis., recently took out a permit for their proposed department store at Twelfth and Vliet streets, to cost \$160,000. This was by far the biggest permit of the week. The company started the excavating work several weeks ago. There were a number of old buildings on the site which had to be razed. The buildings of the Schuster store attracts attention to the gradual growth of the upper west side. The Twelfth and Vliet street district has been growing into a little business center gradually for several years. The Schuster company, one of the oldest in the northwestern part of the city, found its old quarters so cramped that it was compelled to seek larger store room.

A department store of five stories and costing in the neighborhood of \$100,000 is to be constructed in Birmingham, Ala., by the Drennen Company. A 20-year lease was recently negotiated with the heirs and owners of the property on which it is proposed to build and the work of construction is to commence in April or May of next year. The present store building occupied by Drennen Company located on Second avenue between Twentieth and Twenty-first streets is not owned by the firm and their lease expires about the time it is hoped to have the new store completed.

The stock of the Weaver Queensware and Notion Company, of Springfield, Mo., was recently sold by H. D. Silsby, trustee, to satisfy a deed of trust. The total appraisement is as follows: Fixtures and merchandise, \$33,572.14; horses and wagons, \$820; bills receivable, \$25,720.24. The company has been in the hands of a trustee since the filing of a suit in the circuit court by some of the stockholders.

Alex J. Kaupel, of Ossian, Ia., has leased and will soon open a variety store in the Phillips building recently vacated by Tyrrell & Weaver. Mr. Kaupel was formerly publisher of a paper at Ossian, but of late was manager of the Consolidated Stores of Chicago.

The contract for the new brick department store building which is to be built by John P. Wall at Libby, Mont., to replace the wooden structure which was burned recently, has been let to Frank Pival, a local contractor. The new building will be one of the best in town.

About \$100,000 will be expended in the next two months by Bloomingdale Brothers in extensive alterations to their big New York City store. The alterations are designed to increase the selling space so that the requirements of increasing business may be adequately met. Large loft space in the neighborhood has been rented by Bloomingdales for the purpose of housing reserve stocks of merchandise and pianos.

The crockery shop of the Van Dyk Furniture Company, located in Paterson, N. J., was opened recently. The store has been refitted throughout to

meet the needs of the department and a big stock of brand new goods has been put in. The company carries practically everything in the modern crockery line and has a big assortment of the various products.

After 73 years of continuous and successful business the J. Edward Bird & Company department store, of Baltimore, Md., closed its doors and retired from business. The firm was composed of Mr. J. Edward Bird and his brother, Mr. Warren C. Bird. The concern was started in 1837 by the late J. Edward Bird, Sr., who died in 1882. He was the father of the owners.

J. C. New, proprietor of the La Salle Furniture Company, La Salle, Ill., contemplates enlarging his place considerably. He is planning to secure the two buildings adjoining his store on the east, and converting the three places into one large furniture and department store. Both places east of Mr. New's present place of business are now vacant.

E. C. Rawson, of Mechanics Falls, Maine, has established himself in business under his own name, handling, among other lines, crockery and glassware. Catalogues of general hardware, crockery and glassware requested.

Stavig Brothers, of Sisseton, S. D., have moved from their present location to more commodious quarters in a building recently purchased. Among the lines handled are crockery and glassware.

Lauerman Brothers Company, of Marinette, Wis., have purchased the business of Leslie A. Boyd and merged it with their own. The lines carried embrace crockery and glassware.

Peter J. Moser, of Hammond, Ind., has opened a store under the style of the Moser Hardware Company, handling, among other lines, crockery and glassware.

Harry C. Stimson, of Brown City, Mich., has opened a store under his own name, handling, among other lines, crockery and glassware.

R. E. Bookshier, of Potosi, Texas, has established himself in business, handling, among other lines, crockery and glassware.

Godfrey & Loring, of Eastport, Maine, have opened a store at 55-57 Walnut Street, handling, among other lines, crockery and glassware.

C. D. Schmidt, of Lorraine, Kan., has purchased the business of J. W. Echardt, which he will continue under his own name, handling, among other lines, crockery and glassware.

M. C. Hackman, of Akron, Pa., has purchased the business of G. A. Kemper, which he will continue under his own name, handling, among other lines, crockery and glassware.

Andrew Walls, of Clearbrook, Minn., has engaged in business, handling crockery and glassware.



Three plates of Staffordshire blue-printed ware in the Metropolitan Museum Collection.

HISTORICAL STAFFORDSHIRE WARE

An English Potter, Ralph Stevenson, Instrumental in Preserving for us, in this Ware, Many Incidents of Historical Import—Activity of His American Agent Responsible for Its Successful Introduction

THROUGH the generosity of Mrs. Abraham Lansing, of Albany, the Metropolitan Museum of Art, of New York City, has come into possession of a collection of historical Staffordshire blue-printed ware, consisting of some thirty-seven examples of plates and platters decorated in the majority of cases with designs of more than ordinary interest at this time when so much of old New York is vanishing. Here are records of such events as the opening of the Erie Canal, the completion of the Baltimore and Ohio Railroad, the Texan Campaign and various pro- and anti-slavery questions that were to lead to the Civil War. At the beginning of the last quarter of the 18th century, block-printing was invented by Thomas Turner, of Caughley, and almost immediately taken up by Josiah Spode, and Stoke. Both potters at first made use of the willow pattern and the amorphous floral and pagoda design quite commonly found upon the pseudo-Canton, blue and white ware of China, which from the days of William and Mary to those of the third George, were extensively used both in England and the colonies.

At first the ware was printed in pale blue, the rich dark blue with which we are so familiar appearing first toward the end of the first quarter of the 19th century. As Mr. R. T. Haines Halsey points out in his volume on early "New York on Dark Blue Staffordshire," the various decorative borders of fruit, flowers, marine subjects, etc., so charming and distinctive in this printed ware, were first added about the year 1802, through the suggestion of J. Clive, a Tunstall engraver. Among the pieces included in Mrs. Lansing's collection are many showing the distinctive designs for borders adopted by such well-known potters as the Woods, Stevenson, Ridgway, Stubbs and Clews. Thus it becomes a more or less easy matter to decide the provenance of any piece, though at the same time we should remember that there are many designs belonging to potters whose history will never be known.

As to the potters mentioned above, the Woods came of a line of men thoroughly familiar with the ceramic art. From the days of Ralph Wood (1716-72), earliest and best of the Staffordshire figure modelers, down to the closing of the Burslem factory in 1846, the name stood for able work in more than one direction. According to Halsey the chief characteristics in the decorative borders employed by the Woods are as follows: (1) hollyhocks, iris and grapes on the La Grange and other French views; (2) sea-shells surrounding a circular opening; (3) shells and marine flowers and an irregular opening arranged to give the effect of a view from a grotto; (4) various flowers, among which double poppies are most conspicuous; (5) small flower designs; roses, thistles and shamrocks, found on hollow ware. Pieces such as the Landing of the Pilgrims and Boston State House have their own special borders. Well-nigh all of the blue-printed ware of the Woods was produced by the firm after the three sons of Enoch Wood had been taken into partnership, that is to say, about the year 1818. As to the Ridgways, John and Robert, whose pottery is now as famous alike for the brilliancy of its glaze and its decorative subjects, they took over their father's factories after his death in 1814. Between that and the year 1830, when their partnership was dissolved, the factories of Shelton and Halsey were constantly turning out quantities of this type of tableware. Had the "Beauties of America" series been their sole legacy, it would have made them famous, so interesting are the designs there depicted.

The brothers Clews, of Cobridge, were similarly instrumental in preserving to us many a picture of our early monuments, yet it is to Ralph Stevenson, of Cobridge, that we owe most of the views of our earlier buildings and parks. To him we are indebted for many of the earlier views not only of old New York, but of Albany, Baltimore, Boston, Harvard College, Charleston, Rochester, Little Falls (Erie Canal Series); Hartford, Philadelphia, Troy and Washington.

From 1802, when Stevenson and Dale started the factory, until 1840 when the firm suspended operations, Stevenson deluged the market with his wares. That he was so successful in getting them upon our market was perhaps due to the fact that he had an American agent in the person of R. U. Williams, of New York, a man whose name or initials often appear in the Stevenson mark coupled with that of the master-potter.

As a whole, Mrs. Lansing's gift is especially rich in examples of the work of the Woods and Stevenson. Thus, attributable to the Woods, it provides examples of such views as the Baltimore and Ohio Railroad; The Cadmus, upon which Lafayette returned to America in 1824; La Grange, the French château in which that great patriot and republican lived, and others of interest to those in search of Americana in ceramics. Of Stevenson's pottery, we may mention views including New York from Weehaw[en]; Fort Gansevoort; The Park Theater; the Capitol at Washington; Troy from Mount Ida, and the Erie Canal at Buffalo.

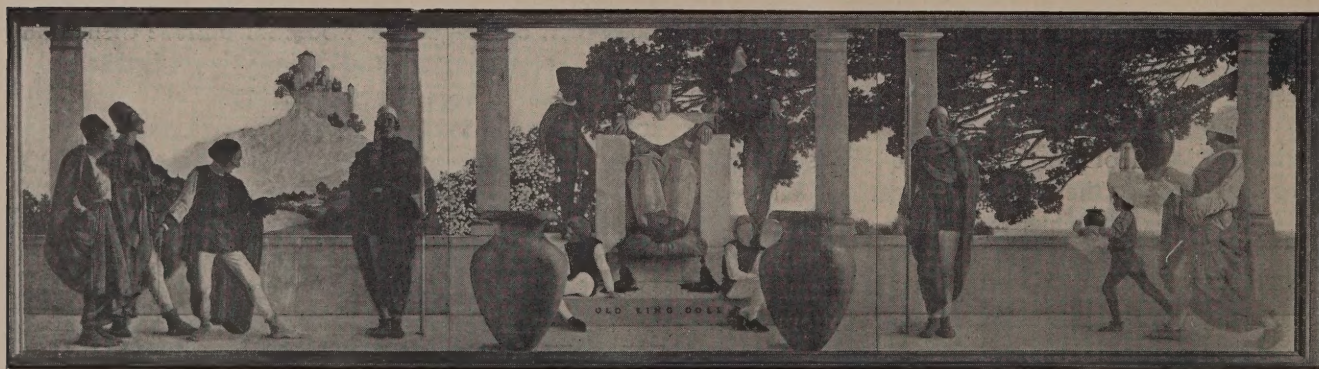
Famous Wedgwood Vase

THE Wedgwood vase illustrated above was produced by the great master somewhere around the year 1790. It is an oval-bodied jasper vase with a cover 18 $\frac{7}{8}$ inches in length, decorated in white on a pale blue ground with a well-known bas-relief called by Flaxman, its modeler, The Apotheosis of Homer. The original design was copied by Flaxman from that found upon a krater now preserved in the British Museum, and represents Niké crowning the victor of a musical contest. The design was perfected by Flaxman some time during the year 1777. It represents a man standing to the right, holding a lyre in his hand, addressed by Niké who stands before him. Behind this latter figure sits another man, the judge of the contest, wrapped in a long Doric cloak or *himation*. Behind the figure of the poet or musician sits a female clad in the sleeveless *peplos* and *himation*, her hair held in place by a kerchief. Above this figure a second winged figure, bearing an *askos* in her hand, is about to alight. On the opposite side of the vase is a detail, often omitted on these so-called "Homeric Vases," a Greek portal in which stands the armed figure of Athena. White snake and Medusa-head handles affixed to the upper curve of the body serve



Wedgwood vase made around 1790

to offset any appearance of disproportion or overweight. Above, the tastefully modeled Pegasus in solid white jasper, assists in the same direction. The encircling oak wreath, the large and small bands of honeysuckle ornament, and the severe feet design about the base bear the most minute inspection. Below the base is the mark Wedgwood No. 3, which is considered to have been used by one of Wedgwood's most expert craftsmen. At present the vase is in possession of the Metropolitan Museum of Art, where it is receiving lots of attention from the connoisseurs.



Getting and Keeping Business

A SUCCESSFUL business merchant in the Middle West who has tried various schemes for increasing his business gives the following as one of the first and best schemes he ever attempted. In these days of system when a merchant to be successful should have not only all the facts of his own business at his finger tips but also know a great deal about the business of the other merchants in his town and much more about the affairs of the public, this scheme will prove most valuable. Says the merchant:

"A means of advertising open to the retailer and one which is frequently neglected, is through the mail. In small places a merchant would find no trouble in getting together a list of a couple of hundred names or more from memory or from personal or business acquaintance. In larger towns the dealer can very readily procure a valuable list for circularizing in this way by getting hold of the latest revised voters' list or by getting the newspaper editor with whom the dealer advertises to furnish him with his subscription list. A lot of good-sized blank cards should then be printed, one for each name obtained, leaving spaces for the person's name, address, occupation, whether married or single, how many children, their names and ages, estimated worth, his or her hobby, goods apt to interest, vehicles owned, stock owned, description and date of purchases made. A number of these things may seem trivial, but have all proved useful on occasion, and little difficulty will be experienced in getting the balance of the information when once the name has been secured. Friends will readily contribute what they know, and it is really surprising how easily and quickly the cards can be filled.

One merchant who tried this scheme offered the prize of a handsome calendar to each person who filled out four or five similar cards and returned them to him. The calendars could be displayed in the window, and a card could be made to explain that each person so desiring could receive one by doing something which anybody could do in five or ten minutes of their time, and directing them to ask about it inside. The list, once obtained, should be revised from time to time, or as the dealer hears of births, marriages or deaths, and kept as up-to-date as possible. It is of considerable value to a dealer to know if a person was formerly a customer, whether he is a customer or not at present, and if not, his reason for not being so. An intelligent effort can then be made to overcome the difficulty. It is useful to know, too, which of your customers are in the habit of paying cash, which are married and have children, as it is only by the knowledge of these items that a dealer can anticipate their wants. Copies should be kept of all circular letters, post-cards, folders or other literature sent out. These should be numbered and the number issued be noted, and if time permits, a separate list should be made of those to whom each particular form has been sent, and also of the results obtained, if any. A regular system of follow-up should be applied in each case until some effect has been produced, or until the dealer has tested

the matter far enough to see that further efforts are of no use. By the above method of circularizing the merchant can pick out a list for any special line of merchandise he may have on hand. For instance, if he should receive a lot of glassware he can circularize householders at once to that effect, and can in this way often manage to turn the stock in much less time than where everything is left to chance. The same way with any other line of goods, hence the value of the information. Special circulars should be issued just to cover the one line and no more. Take the case of a new style of dinnerware, in which the retailer would like to interest all the ladies in his community. The dealer could get out a souvenir or picture post-card and send one to each lady in the surrounding country, giving a short description of the article in question. This would be sure of a ready appreciation, and the dealer would be surprised at the results."

Incorporations

AMONG the concerns filing articles of incorporation with the county clerk recently was the South Trenton Crockery Company, Trenton, N. J., the charter of which sets forth that the capital stock is \$5,000 divided into one hundred shares of fifty dollars each. James Barker, who conducted the old South Trenton Crockery Company, is named as the Trenton agent in charge of the concern. The stockholders and the number of shares held by each are as follows: Daniel Frank, of Brooklyn, nine shares; Morris Bergman, of Brooklyn, ten shares; Max L. Rudner, of Brooklyn, one share. The company will be conducted along the lines of the old concern which bought crockery in the white from different potteries for decorating.

The Anchor Pottery Company, of Trenton, N. J., has filed article of incorporation. It has a capital stock of \$250,000. The stock is divided into 2,500 shares of the value of \$100 each. The directors of the company are: William J. Burke, Newark; Arthur A. Jones, Harry L. Jones and Clarence F. Weston, all of Brooklyn. The main office of the company is at New York Avenue and the Delaware and Raritan Canal. The resident agent named is William H. Griggs. The charter enables the company to deal in all kinds of pottery and earthenware products.

The Luzerne Cut Glass Company, of West Pittston, Pa., was recently incorporated for the purpose of manufacturing, buying and selling cut, etched and decorated glassware in and near the city of Pittston. The capital stock of the corporation is \$40,000, and the nine directors include K. J. Ross, A. B. Brown, W. C. Sutherland, William Drury, R. M. Hughes, O. S. Atherholt, J. H. Glennon, J. H. Mullen and Joseph Langford, mostly residents of Pittston and West Pittston.

The Warren-Webb Mercantile Company, of Grain Valley, Mo., has been incorporated with a capital stock of \$7,500, to succeed Warren & Webb. The business, which is retail, covers among other lines, crockery and glassware.

Commercial co-operation is well exemplified in the organization of the Daniel Lynch Company, which was incorporated recently at Lansing, Mich., with a capital stock of \$30,000, as over seventy local saloon-keepers are holders of stock in the enterprise. The line dealt in is very largely the kind of glassware extensively used by saloons, and thus the owners of the company will be their own best customers.

The Oriental Cut Glass Co., of Toledo, Ohio, with a named capital stock of \$15,000, has been incorporated to manufacture cut and engraved glassware. The incorporators are J. H. Fisher, Emil Krall, Victor Gustavson, Max M. Seidl and W. J. Skeham.

Notice has been filed at Indianapolis, Ind., of an increase in the capital stock of the Woodbury Glass Co., of Winchester, from \$50,000 to \$200,000.

The Agato Company, of Milwaukee, filed articles of incorporation with the secretary of state recently. The capital stock of the company is \$125,000, and the incorporators are Arien Loehndors, Ferdinand C. Krueger and L. W. Booth. It is the purpose of the company to manufacture porcelain and enameled ware.

The Illinois Electric Porcelain Company, of Macomb, Ill., was recently incorporated with a capital of \$20,000; manufacturing and dealing in electric porcelain and materials for making pottery. Charles W. Kettron, C. M. Erwin and W. C. Sutton were the incorporators.

The National Electric Porcelain Company, with a capital stock of \$50,000, for the manufacture of porcelain products, has been organized at Carey, O., with the following incorporators: J. D. Ewing, Henry F. Graves, W. H. Snyder, I. N. Zeis, W. R. Kurtz and E. B. Kurtz.

The Dallas, Texas, "News," recently stated that the American Glass Company, of Avant, had been incorporated with a capital stock of \$25,000 by Muriel Schwartz, Peru, Kan.; James Dunn, Oklahoma City, and James Du Moss, Anniston, Ala.

Among the newly incorporated companies obtaining charters from the office of the secretary of state was the Boving Mosaic Tile & Mantle Company, of Perth Amboy, N. J. The company is to conduct a general mosaic tile and mantle business. The capital is \$10,000, and the incorporators are Paul C. Boving, N. Adolph Nielsen and N. Christian Nielsen.

The Standard Talc Company, of Augusta, Me., organized under the laws of Maine, has filed with the secretary of state the papers necessary to enable it to do business in Vermont. It will mine and mill talc in the White River valley, and its principal office will be at Rochester.

The Willard Brown Company, of Dover, Del., was chartered recently with a capital stock of \$5,000,000. The company is authorized "to operate and conduct general department stores in the United States of America and elsewhere." The incorporators are F.

W. Brown, F. S. Teaters and M. A. Garton, all of Pittsburg, and W. I. N. Lofland, of Dover.

J. M. Keister, H. K. Martin and Otto J. Kraemer have incorporated under the name of the Keister-Martin Company, of Portland, Ore. The corporation has an authorized capital stock of \$10,000, and will conduct a 5-, 10- and 15-cent store in Portland.

The National 25-cent Department Stores Company, of New York City, was incorporated with capital of \$35,000. Incorporators: H. L. Bash, J. B. Shutton, New York City, and P. H. Moyer, Mount Vernon, N. Y.

The W. T. Farr Hardware Company, of Dalhart, Texas, has been incorporated with a capital stock of \$12,500, to do a retail business. Included in the lines handled are general crockery and glassware.

The Surasky Department Store, of Aiken, S. C., has been commissioned with a capital stock of \$10,000. A general mercantile business will be conducted. The petitioners are B. M. Surasky, Samuel Surasky and Joseph Hirschfield, all of Aiken.

A new enterprise in Brooklyn, N. Y., is the Union 5- and 10-cent store, which has just been incorporated with a capital of \$4,000. The incorporators are: Henry Messinger and Wolf Messinger.

The Citizens' 5-, 10- and 25-Cent Stores Company; Colonial Charter Co., was incorporated lately with a capital of \$1,000,000. Incorporators: T. H. Dillon, P. C. Stotler, Cleveland, O.; Fred Bennisson, Lakewood, O.

A state charter has been issued to the Crown Cut Glass Company, of Honesdale, Pa. The capital of the concern is given at \$5,000.

The Modern Window Glass Company was incorporated recently at Salem, W. Va. Incorporators: Raymond Corril, Louis Mottett, Louis Lambrotte, Jr., and others.

Ancient Kiln Disinterred

A pottery kiln, of an unknown age, has been discovered on the farm of George Pingree, living north of Pomona, Kan. The kiln was found when the men plowing in the field turned up a number of pieces of pottery. No pottery of value has been exhumed, most of the finds being small pieces, such as bowls and jars. The old kiln is thought to date far back of the time when the Sac and Fox Indians roamed over the ground. The earliest settlers who filed into that neighborhood when the land was first opened remember no kiln among the Indians there, which gives rise to the belief that it was used by some people of an earlier age.

Receiver Sells Pottery

The remainder of the property of the Oudin Bergman Pottery Company was sold at public sale July 23 by F. P. Weymouth as receiver. The sale brought \$23,020, and the greater part was bought by Thomas F. Conlan, who was a stockholder.

Emery and Its Use

Emery being an indispensable commodity in the manufacturing world, and its use constantly increasing, the source of supply and its preparation for general utility will prove of interest to users generally. There is no material for polishing purposes which could be successfully substituted, for the reason that emery is particularly fitted for this work. For polishing purposes corundum is too hard; on the other hand, granite, quartz and flint are entirely unfitted, lacking that physical property of toughness which is possessed to a marked degree by emery. There are three qualities of emery used in this country—Naxos or Greek, Turkish and American. Glass manufacturers being large users of this material, will, no doubt, be interested in the following from the pen of Walter C. Gold in the *Scientific American*:

The Naxos brand is imported from the island of Naxos (Grecian Archipelago), Greece, the mines being controlled by the Grecian government. Naxos emery contains a large percentage of alumina, about sixty-five per cent. This emery has a most excellent fracture, the grains being very hard and very sharp, and therefore especially adapted for use in grinding wheels. These characteristics prevent its use, to any extent, for polishing purposes, as it neither "breaks down" nor granulates under pressure of the work, as do the other qualities (Turkish and American). An ideal emery for polishing must present new cutting points constantly. The Naxos grains are so hard and sharp that it does not properly granulate; therefore it is not a desirable polishing medium, except for certain special classes of work. Naxos emery, owing to its large percentage of alumina, follows corundum in the scale of hardness.

Good Turkish emery contains anywhere from fifteen per cent. to twenty-five per cent. oxide of iron (the larger the percentage of oxide of iron, the softer is the emery) and is used therefore exclusively as a polisher on "hard work." Turkish emery has a good fracture, and is just tough enough to make it ideal for polishing purposes.

American emery contains about forty-five per cent. oxide of iron, and is therefore the softest emery produced; yet is successfully and largely used for certain classes of "soft work." Most of the Naxos and Turkish emery brought to this country comes in pieces ranging from the size of a marble up to twenty-five or thirty pounds in weight. Formerly it was brought over as ballast in ships, but it became such an important commodity commercially, that during the last quarter century it has been transported across the water as regular cargo. Turkish emery is brought to the seaports of Asia Minor in the same primitive fashion which existed for many years—on the backs of camels. There are no up-to-date mining methods. The ore is taken from the surface only, and no attempt is made to follow the emery "leads" when they dip below the surface. Thus the mining methods are thoroughly characteristic of the inhabitants of the entire Turkish empire—crude and antiquated.

Emery imported from Asia Minor is branded according to the seaport from which it is shipped, the seaports being Smyrna, Kulluk and Syria; the railway points are Knyujack, Alden and Aziziek. The different brands, of course, vary according to the purity of the emery—the larger the amount of oxide of alumina, the better the quality. The American emery is mined near Peekskill, New York State. Some very excellent ore has been taken out at that place, but the bulk of the emery is high in oxide of iron, and therefore soft. There is also a small deposit in the State of Kansas, but the deposit is insignificant, and the quality of the emery of an inferior character.

The following are the physical properties of emery: Color, black or blue black; specific gravity, 0.4050 ounce. It is thus placed in the scale of hardness: Pure Naxos, $8\frac{3}{4}$; pure Turkish, $8\frac{1}{2}$; pure American, $8\frac{1}{4}$ (the diamond being No. 10).

In its manufacture the emery passes through great chilled rolls and is crushed. It then passes over screens made from bolting cloth, and from the screens it is packed directly into full kegs holding about 350 pounds; half kegs of about 175 pounds and quarter kegs of about 75 pounds; the number of the emery being determined by the mesh or number of holes in the cloth to the square inch. The principal numbers are as follows: 6, 8, 10, 12, 16, 24, 30, 36, 40, 46, 54, 60, 70, 80, 90, 100, 120, 140, 150, 160, 180, F, FF, FFF, FFFF. The first eleven numbers are what are termed "coarse grain," the second nine are the "fine grain," and the last four are "flours." In addition to these there are still finer flours. These are especially fine, and used, principally in optical work.

About 50 per cent. of all emery is washed with water and then "blown" with a blower to remove the micaceous associates and other foreign matter. Emery so treated, of course, costs more to produce, but this treatment results in a pure article—one which will cut more keenly and be more durable than otherwise. Much improvement has taken place in the manufacture of emery in recent years, the principal innovation being the "concentrating" machine, through the use of which the emery is "mulled." This process also removes the micaceous associates and relieves the emery of low-grade ore. The consumption of emery in this country, for both grinding wheels and polishing purposes, in 1909, was about 9,000 short tons or 18,000,000 pounds.

Duty on Thermometers

Recently a protest was filed in New York as a result of the assessing of duty on thermometers. The importers claimed the goods to be dutiable at forty-five per cent ad valorem under paragraph 109, or at one of the other rates of duty lower than that assessed by the collector of customs. The board of appraisers found the goods under dispute to be composed in chief value of blown glass and affirmed the collector's decision in assessment duty thereon at the rate of sixty-per cent ad valorem under paragraph ninety-eight of the tariff act of 1909.

Honesty—Reflections on its Application to Work

EMLOYERS want men who combine with ambition and natural talents honesty and capacity for work. Honesty means something more than financial reliability. It is the quality that makes a man work without watching the clock, or being afraid that he will give his employer more value than he is paid for. The honest employee brings to his work the best effort of which he is capable and begrudges nothing where the interests of his employer are at stake. Every man who intends to make himself of value to his employer and win advancement must have this capacity for work. No matter how great his ability, how thorough his education or how attractive his personality, these qualities are as worthless as a locomotive without fuel unless backed up by persistence and energy.

He may be retained for a time because of his ability, but in the long race he will be found wanting. Some day his employer will be forced to give the position which he has hoped for, and which, by his natural talents, he is pre-eminently fitted to fill, to a man who, although less capable, has shown himself to be a worker. It is work that makes a good salesman—not natural ability, appearance or personality. One of the best salesmen in the United States is red-haired, homely, uncouth and poorly dressed—he does not seem capable of selling bread to a hungry millionaire. Yet he sells on an average more than \$100,000 worth of goods a year, in a field where competition is remarkably keen. He succeeds by making hard work take the place of the adaptability, the personal magnetism and the appearance which he lacks.

The perseverance of this salesman is the quality lacking in many men. Plenty of men can work when the road to success seems clear, but when difficulties thicken they lose their grip. Others work by spurts, keeping themselves up to high pitches for brief periods, and then lapsing into a half-hearted effort. Neither the fair weather type, nor the skyrocket worker is desired. Employers want men who can be relied upon for even better effort when the skies are dark than in times of prosperity, and who will be as persistent the month after next as they are to-day.—*World's Work.*

Don't Pooh Pooh the New Thought

SOME people always ridicule everything they see or hear that is new to them. Do not for a single instant allow yourself to be influenced by such ridicule, for it is merely the way some people have of showing their superior knowledge, and they generally wind up by showing that they have no knowledge.

Just bear in mind that there is not a single great invention now in existence which has not been mercilessly ridiculed by hundreds and thousands of people, and still the success was just as sure as though nothing had been said which was detrimental.

Do not dodge the new ideas, no matter what your associates may say of them, for it is the new idea of to-day which is the necessity of to-morrow, and those

who take the trouble to cultivate the new ideas and get all possible information are in a position to make the most out of them.

New ideas are being hatched every second, and you do not need to wait for something brilliant to come from your own brain. The good idea of any other man, if well applied to your business, will do it just as much good as though your own brain did the work.

The man who feels that no ideas are worth trying on his business unless they originate with him is not usually a success. It is the man who can quickly grasp the idea of another, and at once change it so it will apply to his own business, who usually gets the most benefit from it and gives his business the reputation of being up-to-date.

Value of "Opening" Sales

Just a few words about opening sales to the man who believes simply in buying and selling. The merchant who receives a shipment, unpacks the goods, places them on the shelf and in showcases, and firmly believes they will find their way to his customers according to the well-known laws of supply and demand, usually says "people will not buy what they do not want," and then consoles himself with the belief that they are going to buy about so much anyhow. The main purpose of advertising an opening sale is to attract attention, bring people into your store and thereby increase your regular sales. The reason for conducting an opening sale is primarily to reduce the stock on certain lines or to quickly reduce a new line in as short a time as possible. It has been proved time and again that opening sales exploited at the proper time and in the proper manner will gain both trade and profit for the merchant holding them.

A special sale on some seasonable line does not necessarily mean a cut-price sale. It does not mean that a lot of old junk is advertised, or that the goods advertised are shop-worn or out of style. On the contrary, well advertised opening sales comprise fresh and up-to-date goods. Opening sales on special new goods will soon be in order. Possibly it will not solve the catalogue house question, but a nicely decorated store, new goods in evidence, and a special invitation to the ladies, will show you have dressed up for company, that you are glad to welcome guests and want to exhibit to them all your choice goods. It will advertise your store and create a feeling of good fellowship from which you will certainly be the gainer.

You will, of course, do all the newspaper advertising that you can afford, and that your stock and varied assortment will permit. There are no doubt a number of interesting things about your stock—its salability, completeness and the prices you are prepared to make that you would like to have your customers and prospective customers know about. If you want to get after trade in dead earnest, get a good list of live names to promote and send something regularly to this list each week. Such a plan will be found both effective and economical, and for the money expended, is the best publicity medium you can secure.



Interior view of the Marshall Field store, Chicago, showing generous space allotted the various displays.

Marshall Field Store

The illustration on this page is an interior view of the china department in the store of Marshall Field & Company, of Chicago. To appreciate its good form requires no great discernment, as all of its attractive points are very much in evidence. A feature that no doubt will immediately impress the observer is the general simplicity of the display, and the open arrangement permitting an uninterrupted view of the layout. The keynote of the whole scheme seems to be simplicity, and, as exemplified here, it certainly has its charms as well as commercial advantages. No merchant will deny that simplicity and system in the arrangement of a display make it possible to show to better advantage a greater assortment of merchandise than is possible when these features are absent.

Another item in the Marshall Field arrangement that should recommend itself to the observing merchant is the ample light provision. It is doubtful if there is any other ware aside from precious stones that can be illuminated to better advantage than a display of china. White ware acts as a reflector, while the delicate color decorations certainly require a properly regulated volume of light to reveal their true values. Glassware, too, under the effulgence of a generous light is much improved. No good criticism can be urged against this department of the Marshall Field store, and many of its good points might be adopted to advantage by the smaller and progressive retailer.

Stand pat for the firm. The fellow who knocks the man that pays him his salary is a poor apology for a clerk. He isn't fit to associate with decent people. Praise your store. Stick up for it or get off the pay-roll. Generally speaking, the knocker is a bad proposition, but when he knocks his store he comes pretty nearly being a hopeless case.

Porcelain to Turkey

There is keen competition in the exportation of porcelain ware to Turkey. Each of the principal producing countries—England, France, Germany, Austria, Belgium and Japan—sends the kinds of porcelain which it especially produces. England sends dinner services, dessert and tea services, toilet sets, flower pots and vases, jugs, etc., all of good quality and realizing good prices. Services of semi-porcelain are also imported from Staffordshire. France supplies fine table services from Limoges and also specialties in faïence and majolica from Choisy-le-Roi. Germany has made good progress in recent years in porcelain of oriental style from Altwasser in Prussia. In direct competition with these are the coffee cups and toilet articles made at Dalwitz near Carlsbad.

Articles of superior quality at higher prices are imported from Mettlach in Prussia. Belgium occupies the first position in the Smyrna market, because the Belgian goods are much cheaper than those of other countries. The principal articles imported from Belgium are cups and plates of all kinds. The average prices of porcelain articles are as follows: Dinner services, in faïence, \$12.16 to \$16.54; in porcelain, \$30.17 to \$44.77; tea services, \$2.43 to \$8.40; toilet services, \$1.95 to \$8.40. Enameled utensils for cooking and for toilet purposes are also imported. Japan sells only a small quantity of porcelain articles, and the costly tea services, vases, etc., from Yokohama are only bought by wealthy people. Porcelain art ware rarely finds purchasers at Smyrna, as persons desiring such articles buy direct from the European manufacturer. In conclusion, it may be stated that table services and toilet articles find a ready sale in Smyrna if they are of good quality and are offered at moderate prices. The field is an exceptionally good one and might be entered by American producers, who will have the co-operation of the consular service.

PRACTICAL SCIENCE DEPARTMENT

Edited by Prof. Charles F. Binns

Talks on Colors and Colorants—Part II.

IN the search for novelty in ceramic wares the subject of colored bodies presents itself for consideration. It is sometimes a matter of surprise that manufacturers seem to have ignored these, but there are reasons which, if not entirely justified, are at least worth discussion. In the regular production of one type of ware there is the manifest advantage of simplicity of operation. One mix suffices, and one set of machines can be employed without the annoyance and difficulty of cleaning up. Most manufacturers object to running even two white bodies, and, of course, with colors the difficulties are intensified. In the making of colored wares, also, there is difficulty in securing uniformity of tint, by reason of the fact that these bodies, especially those which are light or pale in color, are very susceptible to variations in heat. A whole kiln of colored ware cannot be produced of one and the same tint so that a good deal of sorting is necessary.

On the other hand it may be urged that these difficulties have been overcome in several branches of the industry. The makers of encaustic tile regularly run a number of colored bodies and experience no difficulty in keeping them select. The variation of color is not so evident in this case because most of the clays are rather dark and exhibit less tendency to change. The English potters also employ colored bodies or slips to a large extent and are able to fire them without undue trouble from variation. Some manufacturers have used such bodies for a long time as in ornamental wares, but there appears to be a demand for table wares of this class, and there ought to be a good sale if the work be rightly done.

Practical men are familiar with the old time sage and cane slips which are still used in the production of turned jugs, and some modification of these should prove attractive in dinner wares. These slips were made for coating over a white body and were comparatively dark in tone. If a colored body be intended for use without a backing it should be rather light. Table wares must look clean, and, therefore, dark colors are inadmissible. The stain should be prepared separately. For a pale blue, cobalt oxide is very thoroughly mixed with about four times its weight of china clay and calcined in the hottest part of the biscuit kiln. This stain is then crushed and ground very fine. The amount to be added to the body will depend upon the tint required. Two pounds to the ton of dry clay will give a pleasing pale blue. The mix is made as usual and the stain added in the blunger. If colored bodies should be needed in small quantities the whole mix may be prepared in the ball mill. Grind the stain very fine first, lawn through 200 mesh, grind

the flint and spar until nearly fine, then add the clay and continue the grinding until the mix is completed. If a slip prepared in this way is to be backed with white care must be taken that it be not ground too fine. That is, the slip coating and the body should be of the same fineness.

The old fashioned cane slip or body was produced by mixing fire clay (called in England "marl") with the white body. An ordinary sagger clay will serve. This should be mixed with about fifty per cent flint and ground fine, it need not be calcined. The slip can then be added to the white clay, but a good deal more will be necessary than in the case of the blue already mentioned. The flint is added to counteract the shrinkage of the yellow clay which is usually rather high. The cane slip will probably not take the same glaze as the white, so that trials should be made in advance.

A mixture of the blue and the cane slips will produce a pleasing sober green which is worth trying. Green made in this way is not as clear as that from chrome, but if one already has the blue and the cane slips on hand it is a simple matter to mix them and so produce a third color.

The old Chinese green known as celadon is a colored glaze, but a very satisfactory substitute can be more easily made in the body. Five parts oxide of chrome and one part oxide of cobalt are mixed with ten parts of china clay and calcined. When finely ground one pound of this mixture will tint one hundred pounds of white clay, though the color will be quite pale. This is a particularly pleasing color for table ware, and a good deal of it is on sale in the stores as the product of Germany and Japan. It lends itself well to decoration and harmonizes with almost any other color. White embossments in Wedgwood style are often added for enrichment, though these are scarcely suitable for table wares.

A neutral brown is made from nickel oxide, but on account of the infusibility of this substance the diluent or flux should consist of equal parts clay and spar instead of pure china clay. The mixture is calcined and ground as already described and added to the white slip. The amount used will be about double that of the cobalt stain. For light reddish and pinkish browns a natural red clay or shale is the best reagent. Red brick or tile are made in almost every locality, and there will be no difficulty in procuring some of the clay. A considerable quantity should be stored, as the clay bank is apt to vary a good deal as time goes on. This does not need to be calcined but is mixed with flint, ground and used as described for the cane body.

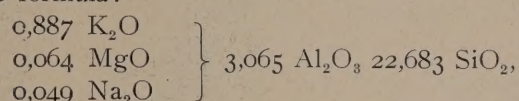
These bodies with all the possible tints and shades open up a new field for the manufacturer, though it

cannot be denied that their successful operation will depend upon the capacity for taking pains. However, other people do it, and there must be a demand or it would not be done.

Soft Porcelain

In a detailed article Herr Th. Hertwig Mohrenbach, in the *Keramische Rundschau*, gives some interesting particulars as to soft porcelain, in which Zettlitz kaolin had been used.

The body for burning at Seger Cone 10 corresponds to the formula:

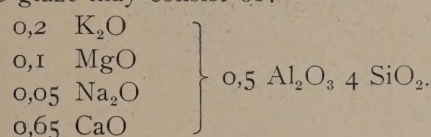


which may be approximately produced by

Feldspar.....	29
Kaolin	28
Flint	43

Being made with Thuringian sand, the above body is relatively cheap, differing in that respect from some other descriptions. To the body batch there are added 2 parts in 1,000 of dry soda ash.

The glaze may consist of:



The mixture being:

Spar	35
Magnesite	2
Whiting	17
Kaolin	16
Flint	30

Care must be taken that all the components of the glaze are as free as possible from oxide of iron, if chrome green, high temperature colors are to be produced. In this way, the colors gain in purity and brilliancy. Otherwise the formation of chromate of iron takes place. If the glaze is previously melted without kaolin, and subsequently applied after being ground with that substance, a magnificent emerald green can be produced with the following solutions: Sixty-five grams sulphate of cobalt are dissolved at 70° C. in 100 cubic centimeters of water; 72 grams of glycerine at 28° Bé, being added. This deep blue is applied to the previous glaze, which had already been melted. Solution of chloride of chrome at 40° Bé is let drop on the deep blue, firing then taking place.

The Determination of Cone Melting Points

In the annual convention of the Association of German Manufacturers of Refractory Clayware, Dr. Hoffman reported further on the determination of cone melting points. The investigation is not yet closed, as all the work has been so great in volume that it was impossible to close the same at this time. The work done was mostly in testing the melting of cones in commercial work, and the tests were made at the Royal Berlin Porcelain Manufactory and at the royal testing

station. The observations were recorded on a Le Chatelier pyrometer, and also with a Holborn-Kurlbaum optical pyrometer. The results have shown that there is a great difference in the melting points of cones as tested in an electric furnace in comparison to testing in a factory kiln. The melting points are much lower in a factory kiln than in an electric kiln. Why the cones act that way Dr. Hoffman has not been able to determine, and more tests will have to be made before this can be determined. In a discussion which followed this report, the necessity was brought out of changing the temperature list of the melting points to apply to the duration under which the cones were used.

It is quite possible to burn glazed brick and roofing tiles in a Hoffman continuous kiln. The glazing is done in the same way as usual with glazed clayware. In setting the kiln, care should be taken that the ashes will not come into contact with the glazed ware. Cones should be used in burning such kilns, and the glaze should be of a softer nature and mature at a lower temperature than at which the ware is burned, in order to give it a good flowing quality. In burning, care should be taken that before firing the kiln should be clear, as otherwise a reducing atmosphere will ensue, which will reduce the lead in the glaze. The glaze can be a raw or fritted glaze, and can either be used on the green clay or on the biscuit body. As to which way is the best and the cheapest, opinions differ, but it is generally conceded that the ware which is first biscuit fired will give better glazed material than one on which the glaze is applied in green state.

It is impossible to obtain a clay which will burn black otherwise than by composition. Manganese by itself will only give a dark brown body and it will take from twenty to thirty per cent. to get proper effect from such mixture. When a jet black body is required, iron oxide should be mixed with the clay. A mixture of sixty parts of clay with thirty-four parts of manganese and six parts of oxide of iron will give a body which will burn black throughout.

To make a better body than the ordinary stoneware clay gives, it is necessary to use some additional material. A casting slip for the use of pottery and stoneware articles with a body of the composition type is as follows: Fifty-five parts of stoneware clay, twenty-one parts of fine glass sand or flint, twenty-four parts of feldspar. If the body burns too close, part of the clay can be substituted for flint, and the largest amount of clay used can be sixty-five parts, and only eleven parts of flint. These bodies mature at a temperature of Seger Cone 5a.

Administration Change in C. Stölzle's Sons

In consequence of the death of Herr Julius Nassal, hitherto at the head of the Vienna glass factory, known as C. Stölzle's Sons, his place on the board has been taken by Dr. Paul Hammerschlag, director of the Austrian financial institution, the Credit Anstalt.

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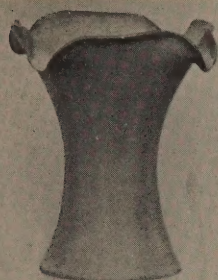
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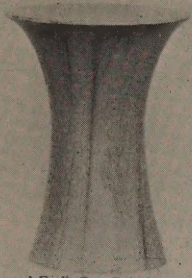


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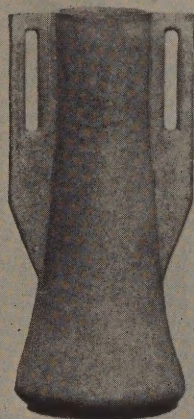
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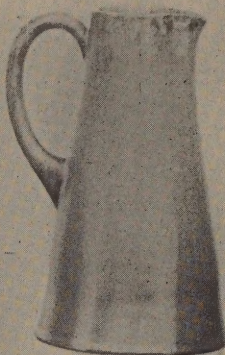
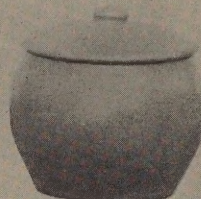
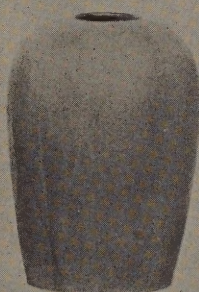
1 Lilly, Corn de Boeuf, \$1.25



1 Fool's Cap, Cat's Eye, \$1.00

1 Elephant Vase,
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Clair de Lune, \$2.251 Dragon Vase,
Cabinet Size,
Bocarro, 50c1 Bottle Vase, with long neck,
Cabinet Size,
Leopard Skin Crystal, \$4.501 Low Bottle Shaped Vase,
Green Crystal, \$5.001 Cabinet Vase,
Blue Crystal, \$4.001 No. 7 Fulper Filter,
Blue of the Sky, \$9.00

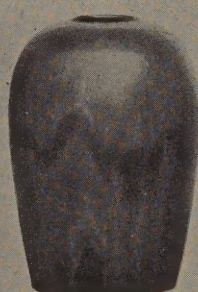
1 Two Handle Vase, Alice Blue Matte, \$2.50

1 Old Dutch Beer Set, 1 Tankard and 6 Mugs,
Rouge Flambé, \$3.603 Tobacco Jars,
Cafe au Lait, \$1.65 each.3 12-inch Muenchner Mugs,
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1 Chinese Mirrored Green, \$1.25



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E. R. Capewell, with J. W. McCoy Pottery Company, of Roseville, O., is on his first trip through the Middle West for this firm.

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New Excess Baggage Schedule

The Michigan Railroad Commission at Lansing, Mich., July 11th, ordered all railroads in the State to issue within the next twenty days new schedules for excess baggage as follows:

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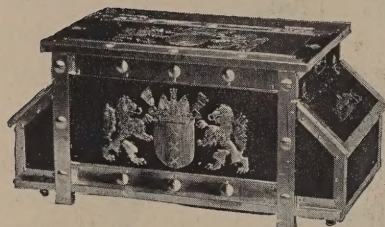
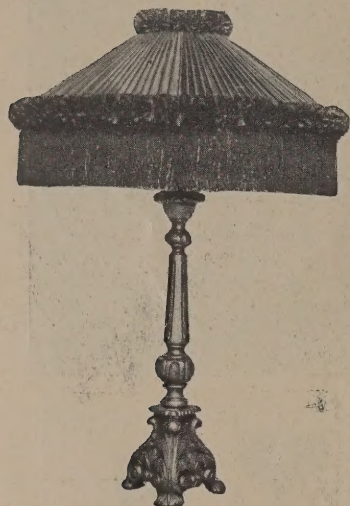
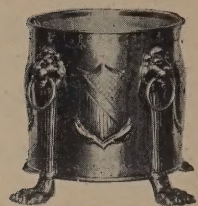
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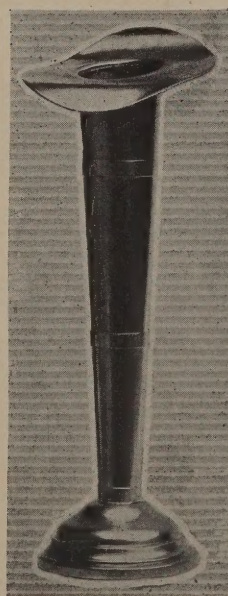
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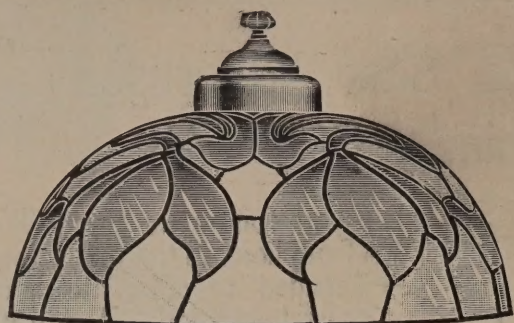


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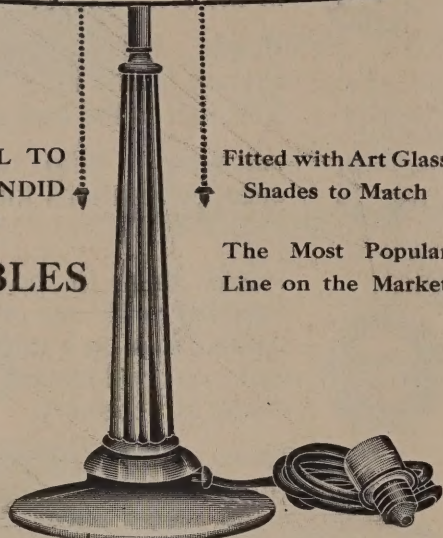


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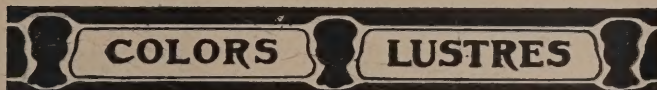
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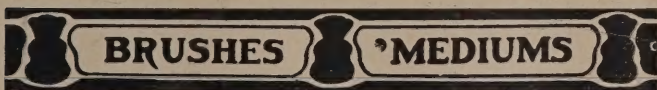
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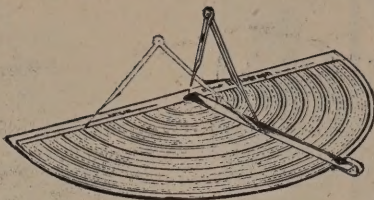
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